

Victorian Certificate of Education  
2023LITERATURE  
SECTION A  
Written examination

Thursday 26 October 2023

Reading time: 3.00 pm to 3.15 pm (15 minutes)

Writing time: 3.15 pm to 5.15 pm (2 hours)

## TASK BOOK

## Structure of book

<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
60	2	20

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper, correction fluid/tape and dictionaries.
- No calculator is allowed in this examination.

**Materials supplied**

- Task book of 35 pages, including **assessment criteria for Section A** on page 35
- Task book of 66 pages, including **assessment criteria for Section B** on page 66
- One answer book

**The task**

- You are required to respond to two questions based on one passage from one text selected from the list on pages 2 and 3 of this task book.
- The text you select for Section A must be from a different category (novels, plays, short stories, other literature, poetry) than the text you select for Section B. You must not write on two texts from the same category. Students who write on two texts from the same category will receive a score of zero for one section.

**Instructions**

- Write your **student number** in the space provided on the front cover of the answer book.
- Complete each section in the correct part of the answer book.
- 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.

**Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.**

**SECTION A – Developing interpretations****Instructions for Section A**

There are two questions for each text in Section A.

You **must** answer **both** questions for one text.

One passage has been set for each text. The set passage has been reproduced as it appears in the nominated version of the text.

You must use the set passage for your selected text as the basis of your responses to both questions. In your responses, refer in detail to the set passage and your selected text.

Your selected text for Section A must be from a different category than your selected text for Section B.

In the answer book, indicate which text you have selected.

Your responses will be assessed according to the assessment criteria set out on page 35 of this book.

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## Novels

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### Text no. 1 Margaret Atwood, *Alias Grace*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of truth is endorsed, challenged and/or marginalised by the text.

‘Grace will sit here,’ says Dr. DuPont. [...] Now, go deeper.’  
He pauses. ‘Please lift your right arm.’

Margaret Atwood, *Alias Grace*,  
Virago Press, 2019  
pp. 460–461

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

## Novels

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### Text no. 2 Jane Austen, *Northanger Abbey*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of appearances is endorsed, challenged and/or marginalised by the text.

I hope you spend your time pleasantly, but am afraid you never think of me. I will not say all that I could of the family you are with, because I would not be ungenerous, or set you against those you esteem; but it is very difficult to know whom to trust, and young men never know their minds two days together. I rejoice to say, that the young man whom, of all others, I particularly abhor, has left Bath. You will know, from this description, I must mean Captain Tilney, who, as you may remember, was amazingly disposed to follow and tease me, before you went away. Afterwards he got worse, and became quite my shadow. Many girls might have been taken in, for never were such attentions; but I knew the fickle sex too well. He went away to his regiment two days ago, and I trust I shall never be plagued with him again. He is the greatest coxcomb I ever saw, and amazingly disagreeable. The last two days he was always by the side of Charlotte Davis: I pitied his taste, but took no notice of him. The last time we met was in Bath-street, and I turned directly into a shop that he might not speak to me;—I would not even look at him. He went into the Pump-room afterwards; but I would not have followed him for all the world. Such a contrast between him and your brother!—pray send me some news of the latter—I am quite unhappy about him, he seemed so uncomfortable when he went away, with a cold, or something that affected his spirits. I would write to him myself, but have mislaid his direction; and, as I hinted above, am afraid he took something in my conduct amiss. Pray explain every thing to his satisfaction; or, if he still harbours any doubt, a line from himself to me, or a call at Putney when next in town, might set all to rights. I have not been to the Rooms this age, nor to the Play, except going in last night with the Hodges's, for a frolic, at half-price: they teased me into it; and I was determined they should not say I shut myself up because Tilney was gone. We happened to sit by the Mitchells, and they pretended to be quite surprized to see me out. I knew their spite:—at one time they could not be civil to me, but now

they are all friendship; but I am not such a fool as to be taken in by them. You know I have a pretty good spirit of my own. Anne Mitchell had tried to put on a turban like mine, as I wore it the week before at the Concert, but made wretched work of it—it happened to become my odd face I believe, at least Tilney told me so at the time, and said every eye was upon me; but he is the last man whose word I would take. I wear nothing but purple now: I know I look hideous in it, but no matter—it is your dear brother's favourite colour. Lose no time, my dearest, sweetest Catherine, in writing to him and to me,

Who ever am, &c.

Such a strain of shallow artifice could not impose even upon Catherine. Its inconsistencies, contradictions, and falsehood, struck her from the very first. She was ashamed of Isabella, and ashamed of having ever loved her.

## Novels

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### Text no. 3 William Faulkner, *As I Lay Dying*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of the journey is endorsed, challenged and/or marginalised by the text.

It was Albert told me about the rest of it. [...] “We’ll be gone in a minute,” he told the marshal.

William Faulkner, *As I Lay Dying*,  
Vintage, 2004  
pp. 185–187

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## Novels

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### Text no. 4 Kazuo Ishiguro, *The Remains of the Day*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of duty is endorsed, challenged and/or marginalised by the text.

‘In my opinion,’ Mrs Mortimer said, ‘he’s suffered a stroke. I’ve seen two in my time and I think he’s suffered a stroke.’ [...] I laughed and taking out a handkerchief, quickly wiped my face. ‘I’m very sorry, sir. The strains of a hard day.’

Kazuo Ishiguro, *The Remains of the Day*,  
Faber & Faber, 2021

pp. 108–110

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## Novels

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### Text no. 5 Joan Lindsay, *Picnic at Hanging Rock*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of the natural world is endorsed, challenged and/or marginalised by the text.

All except Edith had taken off their stockings and shoes. [...] and there fell into a sleep so deep that a horned lizard emerged from a crack to lie without fear in the hollow of Marion's outflung arm.

Joan Lindsay, *Picnic at Hanging Rock*,  
Text Publishing, 2019

pp. 41–43

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## Novels

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### Text no. 6 Bram Stoker, *Dracula*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of power is endorsed, challenged and/or marginalised by the text.

‘Go on! You are first, and we shall follow; yours is the right to begin.’ The other added: –

‘He is young and strong; there are kisses for us all.’ I lay quiet, looking out under my eyelashes in an agony of delightful anticipation. The fair girl advanced and bent over me till I could feel the movement of her breath upon me. Sweet it was in one sense, honey-sweet, and sent the same tingling through the nerves as her voice, but with a bitter underlying the sweet, a bitter offensiveness, as one smells in blood.

I was afraid to raise my eyelids, but looked out and saw perfectly under the lashes. The fair girl went on her knees, and bent over me, fairly gloating. There was a deliberate voluptuousness which was both thrilling and repulsive, and as she arched her neck she actually licked her lips like an animal, till I could see in the moonlight the moisture shining on the scarlet lips and on the red tongue as it lapped the white sharp teeth. Lower and lower went her head as the lips went below the range of my mouth and chin and seemed about to fasten on my throat. Then she paused, and I could hear the churning sound of her tongue as it licked her teeth and lips, and could feel the hot breath on my neck. Then the skin of my throat began to tingle as one’s flesh does when the hand that is to tickle it approaches nearer – nearer. I could feel the soft, shivering touch of the lips on the supersensitive skin of my throat, and the hard dents of two sharp teeth, just touching and pausing there. I closed my eyes in a languorous ecstasy and waited – waited with beating heart.

But at that instant another sensation swept through me as quick as lightning. I was conscious of the presence of the Count, and of his being as if lapped in a storm of fury. As my eyes opened involuntarily I saw his strong hand grasp the slender neck of the fair woman and with giant’s power draw it back, the blue eyes transformed with fury, the white teeth champing with rage, and the fair cheeks blazing red with passion. But the Count! Never did I imagine such wrath and fury, even to

the demons of the pit. His eyes were positively blazing. The red light in them was lurid, as if the flames of hell-fire blazed behind them. His face was deathly pale, and the lines of it were hard like drawn wires; the thick eyebrows that met over the nose now seemed like a heaving bar of white-hot metal. With a fierce sweep of his arm, he hurled the woman from him, and then motioned to the others, as though he were beating them back; it was the same imperious gesture that I had seen used to the wolves. In a voice which, though low and almost in a whisper, seemed to cut through the air and then ring round the room as he said: –

‘How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me! Beware how you meddle with him, or you’ll have to deal with me.’

## Novels

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### Text no. 7 Tara June Winch, *The Yield*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of language is endorsed, challenged and/or marginalised by the text.

**Yellow-tailed black cockatoo – *bilirr Bil-irr*** is rolled at the end, the most musical part of any word is the ‘*rr*’ – I can’t think of any words in Australia like that, [...] – everyone was telling stories about this animal and that animal and this fella over here and that woman there, there were plenty of jokes and lots of laughter.

Tara June Winch, *The Yield*,  
Hamish Hamilton, 2019

pp. 23–24

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## Novels

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### Text no. 8 Alexis Wright, *Carpentaria*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of survival is endorsed, challenged and/or marginalised by the text.

Well! As luck would have it, timing was everything this time of year. [...]. He knew only too well that Will might never return if he went chasing the spirits of his family.

Alexis Wright, *Carpentaria*,  
Giramondo, 2006

pp. 445–446

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## Novels

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### Text no. 9 Émile Zola, *The Ladies' Paradise*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of exploitation is endorsed, challenged and/or marginalised by the text.

Wasn't this an astonishing creation? [...] she reigned there as an amorous queen whose subjects trade on her, and who pays for every whim with a drop of her own blood.

Émile Zola, *The Ladies' Paradise*,  
(Brian Nelson, trans.),  
Oxford World's Classics, 2008  
pp. 75–77

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## Plays

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### Text no. 10 Andrew Bovell, *Speaking in Tongues*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of connectedness is endorsed, challenged and/or marginalised by the text.

*Leon and Sonja's house. A few days later.*

*SONJA is dancing by herself. LEON enters.*

[...] And anyway I let forth with this most amazing torrent of abuse...

Andrew Bovell, *Speaking in Tongues*,  
Currency Press, 2012

pp. 28–29

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

## Plays

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### Text no. 11 Anton Chekhov, *Uncle Vanya*

---

#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of despair is endorsed, challenged and/or marginalised by the text.

VOYNITSKY [*shrugging*]: It's odd. I attempted murder but no one is arresting me or going to prosecute me. [...]  
VOYNITSKY: I've taken nothing from you.

Anton Chekhov, 'Uncle Vanya' in *Plays*  
(Peter Carson trans.),  
Penguin Classics, 2002  
pp. 191–192

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## Plays

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### Text no. 12 Euripides, *Hippolytus*

---

#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of gender is endorsed, challenged and/or marginalised by the text.

#### HIPPOLYTUS

Women! This coin which men find counterfeit! [...]  
But now at home the mistress plots the mischief,  
and the maid carries it abroad.

Euripides, 'Hippolytus', in *Euripides I*

(David Grene, trans.),

University of Chicago Press, 2013

pp. 218–219

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## Plays

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### Text no. 13 Lucy Kirkwood, *Chimerica*

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**Question 1** (6 marks)

Explore the significance of the passage below in the text.

**Question 2** (14 marks)

Using the passage as a focus, discuss the ways in which the concept of deception is endorsed, challenged and/or marginalised by the text.

DENG (*Mandarin, on phone*). I'll call you back.

[...]

MING XIAOLI's *coughing becomes more racked*.

Lucy Kirkwood, *Chimerica*,  
Nick Hern Books, 2013

pp. 83–84

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## Plays

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### Text no. 14 Toni Morrison and Rokia Traoré, *Desdemona*

---

#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of gender is endorsed, challenged and/or marginalised by the text.

[...] One  
by one they came in velvet and fur-trimmed  
[...] I saw a glint of brass in his eyes identical to  
the light in Barbary's eyes.

Toni Morrison and Rokia Traoré, *Desdemona*,  
Methuen Drama, 2021

pp. 21–23

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

## Plays

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**Text no. 15a** Joanna Murray-Smith, *Berlin* (2021)

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**Instructions for *Berlin***

One passage has been set for *Berlin*. The following passage has been reproduced as it appears in the **2021** version of the text. You must respond to only **one** version of the set passage for this text.

**Question 1** (6 marks)

Explore the significance of the passage below in the text.

**Question 2** (14 marks)

Using the passage as a focus, discuss the ways in which the concept of addressing the past is endorsed, challenged and/or marginalised by the text

TOM: [...] Isn't 'moral culpability' kind of important?

[...]

CHARLOTTE: ... Special.

*Long beat as he takes this in.*

Don't make me out to be—I'm more admiring of the Jews than—

Joanna Murray-Smith, *Berlin*,  
Currency Press, 2021

pp. 37–39

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

## Plays

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**Text no. 15b** Joanna Murray-Smith, *Berlin* (2022)

---

### Instructions for *Berlin*

One passage has been set for *Berlin*. The following passage has been reproduced as it appears in the **2022** version of the text. You must respond to only **one** version of the set passage for this text.

#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of addressing the past is endorsed, challenged and/or marginalised by the text.

TOM: [...] Isn't 'moral culpability' kind of important?

[...]

CHARLOTTE: ... Special.

*Long beat as he takes this in.*

Don't make me out to be—I'm more admiring of the Jews than—

Joanna Murray-Smith, *Berlin*,  
Currency Press, 2022

pp. 37–38

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## Plays

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### Text no. 16 Suzan-Lori Parks, *Father Comes Home from the Wars (Parts 1, 2 & 3)*

---

#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of oppression is endorsed, challenged and/or marginalised by the text.

#### *Part 3: The Union of My Confederate Parts*

ULYSSES. You and me, Penny, we don't have no kids.

[...]

*She dutifully goes into the house.*

Suzan-Lori Parks,  
*Father Comes Home from the Wars (Parts 1, 2 and 3)*,  
Nick Hern Books, 2016  
pp. 118–119

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

## Plays

### Text no. 17 William Shakespeare, *Othello*

#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of prejudice is endorsed, challenged and/or marginalised by the text.

IAGO Why, there's no remedy. 'Tis the curse of service;  
 Preferment goes by letter and affection,  
 Not by the old gradation, where each second  
 Stood heir to the first. Now sir, be judge yourself  
 Whether I in any just term am affined  
 To love the Moor.

RODERIGO I would not follow him then.

IAGO O sir, content you.  
 I follow him to serve my turn upon him.  
 We cannot all be masters, nor all masters  
 Cannot be truly followed. You shall mark  
 Many a duteous and knee-crooking knave,  
 That doting on his own obsequious bondage,  
 Wears out his time much like his master's ass  
 For nought but provender, and when he's old,  
 cashiered.  
 Whip me such honest knaves. Others there are  
 Who, trimmed in forms and visages of duty,  
 Keep yet their hearts attending on themselves,  
 And throwing but shows of service on their lords,  
 Do well thrive by them; and when they have lined  
 their coats,  
 Do themselves homage. These fellows have some  
 soul,  
 And such a one do I profess myself.  
 For, sir,  
 It is as sure as you are Roderigo,  
 Were I the Moor, I would not be Iago;  
 In following him, I follow but myself.  
 Heaven is my judge, not I for love and duty,  
 But seeming so for my peculiar end.  
 For when my outward action doth demonstrate  
 The native act and figure of my heart  
 In complement extern, 'tis not long after  
 But I will wear my heart upon my sleeve  
 For daws to peck at. I am not what I am.

RODERIGO What a full fortune does the thick-lips owe,  
 If he can carry it thus!

IAGO Call up her father:  
 Rouse him, make after him, poison his delight,  
 Proclaim him in the street, incense her kinsmen,  
 And though he in a fertile climate dwell,  
 Plague him with flies: though that his joy be joy,  
 Yet throw such chances of vexation on't  
 As it may lose some colour.

## Plays

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### Text no. 18 William Shakespeare, *The Winter's Tale*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of justice is endorsed, challenged and/or marginalised by the text.

HERMIONE                     [... ] You, my lord, best know,  
 Whom least will seem to do so, my past life  
 Hath been as continent, as chaste, as true  
 As I am now unhappy – which is more  
 Than history can pattern, though devised  
 And played to take spectators. For behold me,  
 A fellow of the royal bed, which owe  
 A moiety of the throne, a great king's daughter,  
 The mother to a hopeful prince, here standing  
 To prate and talk for life and honour fore  
 Who please to come and hear. For life, I prize it  
 As I weigh grief, which I would spare; for honour,  
 'Tis a derivative from me to mine,  
 And only that I stand for. I appeal  
 To your own conscience, sir, before Polixenes  
 Came to your court, how I was in your grace,  
 How merited to be so; since he came,  
 With what encounter so uncurrent I  
 Have strained t'appear thus; if one jot beyond  
 The bound of honour, or in act or will  
 That way inclining, hardened be the hearts  
 Of all that hear me, and my near'st of kin  
 Cry fie upon my grave.

LEONTES                     I ne'er heard yet  
 That any of these bolder vices wanted  
 Less impudence to gainsay what they did  
 Than to perform it first.

HERMIONE                     That's true enough,  
 Though 'tis a saying, sir, not due to me.

LEONTES   You will not own it.

HERMIONE                     More than mistress of  
 Which comes to me in name of fault, I must not  
 At all acknowledge. For Polixenes,  
 With whom I am accused, I do confess  
 I loved him, as in honour he required,  
 With such a kind of love as might become  
 A lady like me; with a love, even such,

So, and no other, as yourself commanded;  
 Which not to have done I think had been in me  
 Both disobedience and ingratitude  
 To you and toward your friend, whose love had spoke  
 Even since it could speak, from an infant, freely,  
 That it was yours. Now, for conspiracy,  
 I know not how it tastes, though it be dished  
 For me to try how. All I know of it  
 Is that Camillo was an honest man,  
 And why he left your court the gods themselves,  
 Wotting no more than I, are ignorant.

## Short stories

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### Text no. 19 Ted Chiang, *Stories of Your Life and Others*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of reality is endorsed, challenged and/or marginalised by the text.

#### *Understand*

His regret is evident. [...]

Milliseconds pass. My death passes before my eyes.

Ted Chiang, *Stories of Your Life and Others*,  
Picador, 2020

pp. 82–83

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**Short stories**

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**Text no. 20** Alice Munro, *Dance of the Happy Shades*

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**Question 1** (6 marks)

Explore the significance of the passage below in the text.

**Question 2** (14 marks)

Using the passage as a focus, discuss the ways in which the concept of independence is endorsed, challenged and/or marginalised by the text.

***Red Dress—1946***

We moved to the middle of the floor. I was dancing. [...] and how I had almost failed it, and would be likely to fail it, every time, and she would not know.

Alice Munro, *Dance of the Happy Shades*,  
Vintage, 2000  
pp. 158–160

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.



## Short stories

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### Text no. 21 Elizabeth Tan, *Smart Ovens for Lonely People*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of consumerism is endorsed, challenged and/or marginalised by the text.

#### *A Girl is Sitting on a Unicorn in the Middle of a Shopping Centre*

It's Monday and Myer is having the greatest stocktake sale of all time, [...] At the deli counter, carved slices of ham are precisely layered on a slight incline, and each pink face is a round gleaming universe.

Elizabeth Tan, *Smart Ovens for Lonely People*,  
Brio Books, 2020

pp. 11–13

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

## Other literature

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### Text no. 22 James Baldwin, *The Fire Next Time*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of acceptance is endorsed, challenged and/or marginalised by the text.

#### My Dungeon Shook

##### *Letter to My Nephew on the One Hundredth Anniversary of the Emancipation*

[...] In this case, the danger, in the minds of most white Americans, is the loss of their identity.

James Baldwin, *The Fire Next Time*,  
Penguin Classics, 2017

pp. 15–17

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## Other literature

---

### Text no. 23 Mary Seacole, *Wonderful Adventures of Mrs Seacole in Many Lands*

---

#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of racism is endorsed, challenged and/or marginalised by the text.

My new scheme was, I candidly confess, worse devised than the one which had failed. Miss Nightingale had left England for the Crimea, but other nurses were still to follow, and my new plan was simply to offer myself to Mrs H— as a recruit. Feeling that I was one of the very women they most wanted, experienced and fond of the work, I jumped at once to the conclusion that they would gladly enrol me in their number. To go to Cox's, the army agents, who were most obliging to me, and obtain the Secretary-at-War's private address, did not take long; and that done, I laid the same pertinacious siege to his great house in — Square, as I had previously done to his place of business.

Many a long hour did I wait in his great hall, while scores passed in and out; many of them looking curiously at me. The flunkeys, noble creatures! marvelled exceedingly at the yellow woman whom no excuses could get rid of, nor impertinence dismay, and showed me very clearly that they resented my persisting in remaining there in mute appeal from their sovereign will. At last I gave that up, after a message from Mrs H. that the full complement of nurses had been secured, and that my offer could not be entertained. Once again I tried, and had an interview this time with one of Miss Nightingale's companions. She gave me the same reply, and I read in her face the fact, that had there been a vacancy, I should not have been chosen to fill it.

As a last resort, I applied to the managers of the Crimean Fund to know whether they would give me a passage to the camp — once there I would trust to something turning up. But this failed also, and one cold evening I stood in the twilight, which was fast deepening into wintry night, and looked back upon the ruins of my last castle in the air. The disappointment seemed a cruel one. I was so conscious of the unselfishness of the motives which induced me to leave England — so certain of the service I could render among the sick soldiery, and yet I found it so difficult to convince others of these facts. Doubts

and suspicions arose in my heart for the first and last time, thank Heaven. Was it possible that American prejudices against colour had some root here? Did these ladies shrink from accepting my aid because my blood flowed beneath a somewhat duskier skin than theirs? Tears streamed down my foolish cheeks, as I stood in the fast thinning streets; tears of grief that any should doubt my motives — that Heaven should deny me the opportunity that I sought. Then I stood still, and looking upward through and through the dark clouds that shadowed London, prayed aloud for help. I dare say that I was a strange sight to the few passers-by, who hastened homeward through the gloom and mist of that wintry night. I dare say those who read these pages will wonder at me as much as they who saw me did; but you must all remember that I am one of an impulsive people, and find it hard to put that restraint upon my feelings which to you is so easy and natural.

## Other literature

---

### Text no. 24 Tim Winton, *The Boy Behind the Curtain*

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#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of environmental management is endorsed, challenged and/or marginalised by the text.

#### *Repatriation*

In the great sickle-shaped hinterland of the West Australian wheatbelt, trees have been exterminated. [...] the bitumen two-lane of the Great Northern Highway unravels into the wavering distance where country becomes flatter, wider, drier, and hotter by the minute.

Tim Winton, *The Boy Behind the Curtain*,  
Penguin Books, 2016

pp. 61–62

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## Poetry

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**Text no. 25** Emily Dickinson, *The Complete Poems*

---

**Question 1** (6 marks)

Explore the significance of the passage below in the text.

**Question 2** (14 marks)

Using the passage as a focus, discuss the ways in which the concept of faith is endorsed, challenged and/or marginalised by the text.

622

To know just how He suffered – would be dear –

[...]

Meet – and the Junction be Eternity

Emily Dickinson, *The Complete Poems*,  
Faber & Faber, 2016

pp. 306–307

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

## Poetry

---

### Text no. 26 Carol Ann Duffy, *The World's Wife*

---

#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of love is endorsed, challenged and/or marginalised by the text.

Anne Hathaway

*'Item I gyve unto my wief my second best bed . . .'*

[...]

as he held me upon that next best bed.

Carol Ann Duffy, *The World's Wife*,  
Picador, 2017

p. 30

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## Poetry

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### Text no. 27 Kenneth Slessor, *Selected Poems*

---

#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of honouring is endorsed, challenged and/or marginalised by the text.

#### *Beach Burial*

Softly and humbly to the Gulf of Arabs

[...]

Enlisted on the other front.

*El Alamein.*

Kenneth Slessor, *Selected Poems*, A&R Classics,  
HarperCollins Publishers, 2014

p. 129

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## Poetry

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### Text no. 28 Ellen van Neerven, *Throat*

---

#### Question 1 (6 marks)

Explore the significance of the passage below in the text.

#### Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of identity is endorsed, challenged and/or marginalised by the text.

#### *The Only Blak Queer in the World*

I was the Only Blak Queer in the world. [...] forty years of Blak Queer pride spread into more than sixty thousand years of we-have-always-been-here.

Ellen van Neerven, *Throat*,  
University of Queensland Press, 2020

pp. 20–21

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## Poetry

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**Text no. 29** Petra White, *A Hunger*

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**Question 1** (6 marks)

Explore the significance of the passage below in the text.

**Question 2** (14 marks)

Using the passage as a focus, discuss the ways in which the concept of endurance is endorsed, challenged and/or marginalised by the text.

***The Relic***

*The house-shaped Monymusk Reliquary, early Christian from about the eighth century, National Museum of Scotland.*

[...]

in one-off light,  
infinite love.

Petra White, *A Hunger*,  
John Leonard Press, 2018 (revised edition)

pp. 40–41

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

## Poetry

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**Text no. 30** William Butler Yeats, *WB Yeats: Poems Selected by Seamus Heaney*

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**Question 1** (6 marks)

Explore the significance of the passage below in the text.

**Question 2** (14 marks)

Using the passage as a focus, discuss the ways in which the concept of mythmaking is endorsed, challenged and/or marginalised by the text.

*Easter 1916*

I have met them at close of day

[...]

A terrible beauty is born.

WB Yeats, *WB Yeats: Poems Selected by  
Seamus Heaney*, Faber & Faber, 2004

pp. 60–62

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**Assessment criteria for Section A**

Question 1 of Section A will be assessed against the following criteria:

- exploration of the significance of the set passage in the context of the whole text
- analysis of the significance of the set passage, demonstrated through the use of textual evidence
- ability to write coherently, expressively and fluently as appropriate to the task

Question 2 of Section A will be assessed against the following criteria:

- understanding of the ideas, views and values that arise from the concept identified in the question
- analysis of the ways in which the concept identified in the question is represented in the set passage and the whole text, demonstrated through the use of textual evidence
- exploration of how the relevant ideas, views and values of the text can be endorsed, challenged and/or marginalised
- ability to write coherently, expressively and fluently as appropriate to the task



Victorian Certificate of Education  
2023LITERATURE  
SECTION B  
Written examination

Thursday 26 October 2023

Reading time: 3.00 pm to 3.15 pm (15 minutes)

Writing time: 3.15 pm to 5.15 pm (2 hours)

## TASK BOOK

## Structure of book

<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
30	1	20

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper, correction fluid/tape and dictionaries.
- No calculator is allowed in this examination.

**Materials supplied**

- Task book of 35 pages, including **assessment criteria for Section A** on page 35
- Task book of 66 pages, including **assessment criteria for Section B** on page 66
- One answer book

**The task**

- You are required to complete one task based on one text selected from the list on pages 2 and 3 of this task book.
- The text you select for Section B must be from a different category (novels, plays, short stories, other literature, poetry) than the text you select for Section A. You must not write on two texts from the same category. Students who write on two texts from the same category will receive a score of zero for one section.

**Instructions**

- Write your **student number** in the space provided on the front cover of the answer book.
- Complete each section in the correct part of the answer book.
- 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.

**Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.**

**SECTION B – Close analysis****Instructions for Section B**

You are required to complete one task based on one text.

Three passages have been set for every text. The set passages are presented in the order in which they appear in the nominated version of the text. The set passages are also reproduced as they appear in the nominated version of the text.

You must use **two or more** of the set passages as the basis for a discussion about the selected text.

In your response, refer in detail to the set passages and the selected text. You may include minor references to other texts.

Your selected text for Section B must be from a different category than your selected text for Section A.

In the answer book provided, indicate which text you have selected.

Your response will be assessed according to the assessment criteria set out on page 66 of this book.

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## Novels

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### Text no. 1 Margaret Atwood, *Alias Grace*

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Use two or more of the set passages as the basis for a discussion of *Alias Grace*.

1.

The Governor's wife cuts these crimes out of the newspapers and pastes them in; [...] and they don't even know themselves whether they want the answer to be no or yes.

Margaret Atwood, *Alias Grace*,  
Virago Press, 2019  
pp. 29–30

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2.

I went back into the kitchen and said McDermott could not be found, [...] And he grinned awkwardly and said he would help me willingly at any other time I might need it.

Margaret Atwood, *Alias Grace*,  
Virago Press, 2019  
pp. 289–290

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## Novels

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### Text no. 1 Margaret Atwood, *Alias Grace*

---

3.

On the whole, Mr. Walsh and I agree, and things go on very well with us. [...] with your eyes shining and your tongue hanging out, as if you'd found a grouse in a bush.

Margaret Atwood, *Alias Grace*,  
Virago Press, 2019

pp. 530–531

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## Novels

### Text no. 2 Jane Austen, *Northanger Abbey*

Use two or more of the set passages as the basis for a discussion of *Northanger Abbey*.

1.

Mrs. Allen was now quite happy—quite satisfied with Bath. She had found some acquaintance, had been so lucky too as to find in them the family of a most worthy old friend; and, as the completion of good fortune, had found these friends by no means so expensively dressed as herself. Her daily expressions were no longer, “I wish we had some acquaintance in Bath!” They were changed into—“How glad I am we have met with Mrs. Thorpe!”—and she was as eager in promoting the intercourse of the two families, as her young charge and Isabella themselves could be; never satisfied with the day unless she spent the chief of it by the side of Mrs. Thorpe, in what they called conversation, but in which there was scarcely ever any exchange of opinion, and not often any resemblance of subject, for Mrs. Thorpe talked chiefly of her children, and Mrs. Allen of her gowns.

The progress of the friendship between Catherine and Isabella was quick as its beginning had been warm, and they passed so rapidly through every gradation of increasing tenderness, that there was shortly no fresh proof of it, to be given to their friends or themselves. They called each other by their Christian name, were always arm in arm when they walked, pinned up each other’s train for the dance, and were not to be divided in the set; and if a rainy morning deprived them of other enjoyments, they were still resolute in meeting in defiance of wet and dirt, and shut themselves up, to read novels together. Yes, novels;—for I will not adopt that ungenerous and impolitic custom so common with novel writers, of degrading by their contemptuous censure the very performances, to the number of which they are themselves adding—joining with their greatest enemies in bestowing the harshest epithets on such works, and scarcely ever permitting them to be read by their own heroine, who, if she accidentally take up a novel, is sure to turn over its insipid pages with disgust. Alas! if the heroine of one novel be not patronized by the heroine of another, from whom can she expect protection and regard? I cannot approve of it. Let us leave it to the Reviewers to abuse such effusions of fancy at their leisure, and over every new novel to talk in threadbare strains of the trash with which the press now groans.

\* \* \*

2.

“How fearfully will you examine the furniture of your apartment!—And what will you discern?—Not tables, toilettes, wardrobes, or drawers, but on one side perhaps the remains of a broken lute, on the other a ponderous chest which no efforts can open, and over the fire-place the portrait of some handsome warrior, whose features will so incomprehensibly strike you, that you will not be able to withdraw your eyes from it. Dorothy meanwhile, no less struck by your appearance, gazes on you in great agitation, and drops a few unintelligible hints. To raise your spirits, moreover, she gives you reason to suppose that the part of the abbey you inhabit is undoubtedly haunted, and informs you that you will not have a single domestic within call. With this parting cordial she curtsies off—you listen to the sound of her receding footsteps as long as the last echo can reach you—and when, with fainting spirits, you attempt to fasten your door, you discover, with increased alarm, that it has no lock.”

“Oh! Mr. Tilney, how frightful!—This is just like a book!—But it cannot really happen to me. I am sure your housekeeper is not really Dorothy.—Well, what then?”

“Nothing further to alarm perhaps may occur the first night. After surmounting your *unconquerable* horror of the bed, you will retire to rest, and get a few hours’ unquiet slumber. But on the second, or at farthest the *third* night after your arrival, you will probably have a violent storm. Peals of thunder so loud as to seem to shake the edifice to its foundation will roll round the neighbouring mountains—and during the frightful gusts of wind which accompany it, you will probably think you discern (for your lamp is not extinguished) one part of the hanging more violently agitated than the rest. Unable of course to repress your curiosity in so favourable a moment for indulging it, you will instantly arise, and throwing your dressing-gown around you, proceed to examine this mystery. After a very short search, you will discover a division in the tapestry so artfully constructed as to defy the minutest inspection, and on opening it, a door will immediately appear—which door being only secured by massy bars and a padlock, you will, after a few efforts, succeed in opening,—and, with your lamp in your hand, will pass through it into a small vaulted room.”

“No, indeed; I should be too much frightened to do any such thing.”

\* \* \*

## Novels

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### Text no. 2 Jane Austen, *Northanger Abbey*

---

#### 3.

Her husband was really deserving of her; independent of his peerage, his wealth, and his attachment, being to a precision the most charming young man in the world. Any further definition of his merits must be unnecessary; the most charming young man in the world is instantly before the imagination of us all. Concerning the one in question therefore I have only to add—(aware that the rules of composition forbid the introduction of a character not connected with my fable)—that this was the very gentleman whose negligent servant left behind him that collection of washing-bills, resulting from a long visit at Northanger, by which my heroine was involved in one of her most alarming adventures.

The influence of the Viscount and Viscountess in their brother's behalf was assisted by that right understanding of Mr. Morland's circumstances which, as soon as the General would allow himself to be informed, they were qualified to give. It taught him that he had been scarcely more misled by Thorpe's first boast of the family wealth, than by his subsequent malicious overthrow of it; that in no sense of the word were they necessitous or poor, and that Catherine would have three thousand pounds. This was so material an amendment of his late expectations, that it greatly contributed to smooth the descent of his pride; and by no means without its effect was the private intelligence, which he was at some pains to procure, that the Fullerton estate, being entirely at the disposal of its present proprietor, was consequently open to every greedy speculation.

On the strength of this, the General, soon after Eleanor's marriage, permitted his son to return to Northanger, and thence made him the bearer of his consent, very courteously worded in a page full of empty professions to Mr. Morland. The event which it authorized soon followed: Henry and Catherine were married, the bells rang, and every body smiled; and, as this took place within a twelvemonth from the first day of their meeting, it will not appear, after all the dreadful delays occasioned by the General's cruelty, that they were essentially hurt by it. To begin perfect happiness at the respective ages of twenty-six and eighteen, is to do pretty well; and professing myself moreover convinced, that the General's unjust interference, so far from being really injurious to their felicity, was perhaps rather conducive to it, by improving their knowledge of each other, and adding strength to their attachment, I leave it to be settled by whomsoever it may concern, whether the tendency of this work be altogether to recommend parental tyranny, or reward filial disobedience.

\* \* \*

## Novels

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### Text no. 3 William Faulkner, *As I Lay Dying*

---

Use two or more of the set passages as the basis for a discussion of *As I Lay Dying*.

1.

Putting it where every bad luck prowling can find it [...] But I do not say it's a curse on me, because I have done no wrong to be cussed by.

William Faulkner, *As I Lay Dying*,  
Vintage, 2004  
pp. 30–31

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2.

I said, "Just because you have been a faithful wife [...] that had closed her heart to God and set that selfish mortal boy in His place.

William Faulkner, *As I Lay Dying*,  
Vintage, 2004  
pp. 150–152

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**Novels**

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**Text no. 3 William Faulkner, *As I Lay Dying***

---

3.

“Don’t be no longer than you can help,” [...] passing the cabins where faces come suddenly to the doors, white-eyed.

William Faulkner, *As I Lay Dying*,  
Vintage, 2004  
pp. 208–210

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## Novels

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### Text no. 4 Kazuo Ishiguro, *The Remains of the Day*

---

Use two or more of the set passages as the basis for a discussion of *The Remains of the Day*.

1.

This was not the first time my employer had raised such a question; [...] that these small errors of recent months have derived from nothing more sinister than a faulty staff plan.

Kazuo Ishiguro, *The Remains of the Day*,  
Faber & Faber, 2021

pp. 4–5

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2.

Then she was standing before me, [...] simply to read a few pages of a well-written book during odd spare moments one may have.

Kazuo Ishiguro, *The Remains of the Day*,  
Faber & Faber, 2021

pp. 175–177

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## Novels

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### Text no. 4 Kazuo Ishiguro, *The Remains of the Day*

---

3.

‘... But really, they’re no different from people anywhere. [...] Ah, is that it there? My goodness, what a handsome vehicle!’

Kazuo Ishiguro, *The Remains of the Day*,  
Faber & Faber, 2021

pp. 220–221

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## Novels

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### Text no. 5 Joan Lindsay, *Picnic at Hanging Rock*

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Use two or more of the set passages as the basis for a discussion of *Picnic at Hanging Rock*.

1.

It happened that Mademoiselle's little French clock was in Bendigo being repaired. [...] Miss McCraw having disappeared again behind her book.

Joan Lindsay, *Picnic at Hanging Rock*,  
Text Publishing, 2019

pp. 26–27

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

2.

Irma, who had taken a few steps towards the centre of the room, [...] They sit rooted to the ground and cannot move.

Joan Lindsay, *Picnic at Hanging Rock*,  
Text Publishing, 2019

pp. 175–176

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**Novels**

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**Text no. 5 Joan Lindsay, *Picnic at Hanging Rock***

---

3.

The clock on the stairs had just struck for half past twelve [...] – only a photograph of Miranda in a silver frame.

Joan Lindsay, *Picnic at Hanging Rock*,  
Text Publishing, 2019

pp. 226–227

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## Novels

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### Text no. 6 Bram Stoker, *Dracula*

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Use two or more of the set passages as the basis for a discussion of *Dracula*.

1.

I am beginning to feel this nocturnal existence tell on me. It is destroying my nerve. I start at my own shadow, and am full of all sorts of horrible imaginings. God knows that there is ground for any terrible fear in this accursed place! I looked out over the beautiful expanse, bathed in soft yellow moonlight till it was almost as light as day. In the soft light the distant hills became melted, and the shadows in the valleys and gorges of velvety blackness. The mere beauty seemed to cheer me; there was peace and comfort in every breath I drew. As I leaned from the window my eye was caught by something moving a storey below me, and somewhat to my left, where I imagined, from the lie of the rooms, that the windows of the Count's own room would look out. The window at which I stood was tall and deep, stone-mullioned, and though weather-worn, was still complete; but it was evidently many a day since the case had been there. I drew back behind the stonework, and looked carefully out.

What I saw was the Count's head coming out from the window. I did not see the face, but I knew the man by the neck and the movement of his back and arms. In any case I could not mistake the hands which I had had so many opportunities of studying. I was at first interested and somewhat amused, for it is wonderful how small a matter will interest and amuse a man when he is a prisoner. But my very feelings changed to repulsion and terror when I saw the whole man slowly emerge from the window and begin to crawl down the castle wall over that dreadful abyss, *face down*, with his cloak spreading out around him like great wings. At first I could not believe my eyes. I thought it was some trick of the moonlight, some weird effect of shadow; but I kept looking, and it could be no delusion. I saw the fingers and toes grasp the corners of the stones, worn dear of the mortar by the stress of years, and by thus using every projection and inequality move downwards with considerable speed, just as a lizard moves along a wall.

What manner of man is this, or what manner of creature is it in the semblance of man? I feel the dread of this horrible place overpowering me; I am in fear – in awful fear – and there is no escape for me; I am encompassed about with terrors that I dare not think of ...

\* \* \*

2.

My own heart grew cold as ice, and I could hear the gasp of Arthur, as we recognized the features of Lucy Westenra. Lucy Westenra, but yet how changed. The sweetness was turned to adamant, heartless cruelty, and the purity to voluptuous wantonness. Van Helsing stepped out, and, obedient to his gesture, we all advanced too; the four of us ranged in a line before the door of the tomb. Van Helsing raised his lantern and drew the slide; by the concentrated light that fell on Lucy's face we could see that the lips were crimson with fresh blood, and that the stream had trickled over her chin and stained the purity of her lawn death-robe.

We shuddered with horror. I could see by the tremulous light that even Van Helsing's iron nerve had failed. Arthur was next to me, and if I had not seized his arm and held him up, he would have fallen.

When Lucy – I call the thing that was before us Lucy because it bore her shape – saw us she drew back with an angry snarl, such as a cat gives when taken unawares; then her eyes ranged over us. Lucy's eyes in form and colour; but Lucy's eyes unclean and full of hell-fire, instead of the pure, gentle orbs we knew. At that moment the remnant of my love passed into hate and loathing; had she then to be killed, I could have done it with savage delight. As she looked, her eyes blazed with unholy light, and the face became wreathed with a voluptuous smile. Oh, God, how it made me shudder to see it! With a careless motion, she flung to the ground, callous as a devil, the child that up to now she had clutched strenuously to her breast, growling over it as a dog growls over a bone. The child gave a sharp cry, and lay there moaning. There was a cold-bloodedness in the act which wrung a groan from Arthur; when she advanced to him with outstretched arms and a wanton smile, he fell back and hid his face in his hands.

She still advanced, however, and with a languorous, voluptuous grace, said: –

'Come to me, Arthur. Leave these others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband, come!'

\* \* \*

## Novels

---

### Text no. 6 Bram Stoker, *Dracula*

---

#### 3.

It was like a miracle; but before our very eyes, and almost in the drawing of a breath, the whole body crumbled into dust and passed from our sight.

I shall be glad as long as I live that even in that moment of final dissolution, there was in the face a look of peace, such as I never could have imagined might have rested there.

The Castle of Dracula now stood out against the red sky, and every stone of its broken battlements was articulated against the light of the setting sun.

The gypsies, taking us as in some way the cause of the extraordinary disappearance of the dead man, turned, without a word, and rode away as if for their lives. Those who were unmounted jumped upon the leiter-wagon and shouted to the horsemen not to desert them. The wolves, which had withdrawn to a safe distance, followed in their wake, leaving us alone.

Mr Morris, who had sunk to the ground, leaned on his elbow, holding his hand pressed to his side; the blood still gushed through his fingers. I flew to him, for the Holy circle did not now keep me back; so did the two doctors. Jonathan knelt behind him and the wounded man laid back his head on his shoulder. With a sigh he took, with a feeble effort, my hand in that of his own which was unstained. He must have seen the anguish of my heart in my face, for he smiled at me and said: –

‘I am only too happy to have been of any service! Oh, God!’ he cried suddenly, struggling up to a sitting posture and pointing to me, ‘It was worth this to die! Look! look!’

The sun was now right down upon the mountain top, and the red gleams fell upon my face, so that it was bathed in rosy light. With one impulse the men sank on their knees and a deep and earnest ‘Amen’ broke from all as their eyes followed the pointing of his finger as the dying man spoke:–

‘Now God be thanked that all has not been in vain! See! the snow is not more stainless than her forehead! The curse has passed away!’

And, to our bitter grief, with a smile and in silence, he died, a gallant gentleman.

\* \* \*

## Novels

---

### Text no. 7 Tara June Winch, *The Yield*

---

Use two or more of the set passages as the basis for a discussion of *The Yield*.

1.

[...] Willie wagtails quivered their feathers between the fatigued jasmine [...] looked different now too, aged, as if gone to seed

Tara June Winch, *The Yield*,  
Hamish Hamilton, 2019

pp. 18–19

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2.

**underneath the earth – *ngunhadar-guwur*** [...] not to return completely.

Tara June Winch, *The Yield*,  
Hamish Hamilton, 2019

pp. 41–43

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**Novels**

---

**Text no. 7 Tara June Winch, *The Yield***

---

3.

And then six months after the protest it rained for forty days [...] that it would now be recognised as a resurrected language, brought back from extinction.

Tara June Winch, *The Yield*,  
Hamish Hamilton, 2019

pp. 306–307

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## Novels

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### Text no. 8 Alexis Wright, *Carpentaria*

---

Use two or more of the set passages as the basis for a discussion of *Carpentaria*.

1.

THE CLOCKS, TICK-A-TY TOCK, [...] and in her flattest voice said, 'No way.'

Alexis Wright, *Carpentaria*,  
Giramondo, 2006

pp. 12–13

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2.

He would have to stay out of sight [...] ...because I don't know what happened to me.'

Alexis Wright, *Carpentaria*,  
Giramondo, 2006

pp. 175–176

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**Novels**

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**Text no. 8 Alexis Wright, *Carpentaria***

---

3.

He heard the boat dragging through sand [...] ‘I reckon we will go home then,’ he said.

Alexis Wright, *Carpentaria*,  
Giramondo, 2006  
pp. 517–519

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## Novels

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### Text no. 9 Émile Zola, *The Ladies' Paradise*

---

Use two or more of the set passages as the basis for a discussion of *The Ladies' Paradise*.

1.

She sat there for nearly an hour, [...] which completed her seduction.

Émile Zola, *The Ladies' Paradise*,  
(Brian Nelson, trans.),  
Oxford World's Classics, 2008

pp. 15–16

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

2.

Before a fortnight was out the breach would make a great gash through them, [...] Geneviève stood mute and motionless, as if in some lonely spot where no one ever came to disturb them.

Émile Zola, *The Ladies' Paradise*,  
(Brian Nelson, trans.),  
Oxford World's Classics, 2008

pp. 208–209

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## Novels

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### Text no. 9 Émile Zola, *The Ladies' Paradise*

---

3.

‘Yes, I’ve been asked to offer you a job as a shopwalker.’  
[...] Mouret had invented this mechanism for crushing people,  
and its brutal operation shocked her.

Émile Zola, *The Ladies' Paradise*,  
(Brian Nelson, trans.),  
Oxford World's Classics, 2008  
pp. 388–389

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## Plays

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### Text no. 10 Andrew Bovell, *Speaking in Tongues*

---

Use two or more of the set passages as the basis for a discussion of *Speaking in Tongues*.

1.

LEON: Or a mild heart attack.

[...]

PETE: I've never had a conversation with a cop before. I mean outside of them being a policeman. You know what I mean.

Andrew Bovell, *Speaking in Tongues*,  
Currency Press, 2012

pp. 16–17

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## Plays

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### Text no. 10 Andrew Bovell, *Speaking in Tongues*

---

2.

VALERIE: John, it's half past eleven. [...]

NEIL: I just want to know

Andrew Bovell, *Speaking in Tongues*,  
Currency Press, 2012

pp. 44–45

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

3.

VALERIE: [*answering machine*] John... [...]

that I'm losing you.

Andrew Bovell, *Speaking in Tongues*,  
Currency Press, 2012

pp. 63–64

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## Plays

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### Text no. 11 Anton Chekhov, *Uncle Vanya*

---

Use two or more of the set passages as the basis for a discussion of *Uncle Vanya*.

1.

SONYA: What's the matter, Granny?

[...]

YELENA ANDREYEVNA: The weather is lovely today . . . It isn't hot . . .

Anton Chekhov, 'Uncle Vanya' in *Plays*,  
(Peter Carson trans.), Penguin Classics, 2002

pp. 151–152

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2.

VOYNITSKY: For twenty-five years I've managed this estate,

[...]

VOYNITSKY: Mother! What am I to do! No, don't speak.

Anton Chekhov, 'Uncle Vanya' in *Plays*,  
(Peter Carson trans.), Penguin Classics, 2002

pp. 185–186

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## Plays

---

### Text no. 11 Anton Chekhov, *Uncle Vanya*

---

3.

VOYNITSKY: Let them leave, I . . . I can't. I feel wretched.

[...]

'Two seventy-five outstanding . . . '

Anton Chekhov, 'Uncle Vanya' in *Plays*,  
(Peter Carson trans.), Penguin Classics, 2002

pp. 197–198

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## Plays

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### Text no. 12 Euripides, *Hippolytus*

---

Use two or more of the set passages as the basis for a discussion of *Hippolytus*.

1.

APHRODITE

[...]

Look, here is the son of Theseus, Hippolytus!

[...]

even as I began the race.

Euripides, 'Hippolytus' in *Euripides*,  
(David Grene trans.), University of Chicago Press, 2013

pp. 193–194

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2.

PHAEDRA

You, speak no more to me.

[...]

*in pity for Phaethon.*

Euripides, 'Hippolytus' in *Euripides*,  
(David Grene trans.), University of Chicago Press, 2013

pp. 221–223

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## Plays

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### Text no. 12 Euripides, *Hippolytus*

---

3.

THESEUS

Alas!

[...]

*For I would rest my weary frame awhile.*

*Ah, ah!*

Euripides, 'Hippolytus' in *Euripides*,  
(David Grene trans.), University of Chicago Press, 2013  
pp. 245–246

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## Plays

---

### Text no. 13 Lucy Kirkwood, *Chimerica*

---

Use two or more of the set passages as the basis for a discussion of *Chimerica*.

1.

JOE. Very funny. I mean it, you should come to New York.

[...]

ZHANG LIN. Who told you the Tank Man was dead?

Lucy Kirkwood, *Chimerica*,  
Nick Hern Books, 2013

pp. 24–25

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**Plays**

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**Text no. 13 Lucy Kirkwood, *Chimerica***

---

2.

TESS. Because I think that's amazing.

[...]

Or tea, I have tea, you guys like that, right?

Lucy Kirkwood, *Chimerica*,  
Nick Hern Books, 2013

pp. 57–58

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

3.

ZHANG LIN. Joe? Are you okay?

[...]

You should come and visit.

Lucy Kirkwood, *Chimerica*,  
Nick Hern Books, 2013

pp. 118–119

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## Plays

---

### Text no. 14 Toni Morrison and Rokia Traoré, *Desdemona*

---

Use two or more of the set passages as the basis for a discussion of *Desdemona*.

1.

If you had been a man [...] because she had no choice? Nothing could be more false.

Toni Morrison and Rokia Traoré, *Desdemona*,  
Methuen Drama, 2021

pp. 15–16

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

2.

And this is what he told:  
[...] three days until the enemy believed me dead.”

Toni Morrison and Rokia Traoré, *Desdemona*,  
Methuen Drama, 2021

pp. 31–32

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## Plays

---

### Text no. 14 Toni Morrison and Rokia Traoré, *Desdemona*

---

3.

DESDEMONA [...] Was Cassio always such a fool?  
[...]  
Alone together we could have been  
invincible.

Toni Morrison and Rokia Traoré, *Desdemona*,  
Methuen Drama, 2021

pp. 53–54

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## Plays

---

**Text no. 15a** Joanna Murray-Smith, *Berlin* (2021)

---

Use two or more of the set passages as the basis for a discussion of *Berlin*.

### Instructions for *Berlin*

Three passages have been set for *Berlin*. The set passages are presented in the order in which they appear in the **2021** version of the text. You must respond to only **one** version of the set passages for this text.

1.

*Beat. He looks out at the dark, through the big windows.*

[...]

*Beat. They sip in silence.*

Joanna Murray-Smith, *Berlin*,  
Currency Press, 2021

pp. 12–13

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

**Plays**

---

**Text no. 15a Joanna Murray-Smith, *Berlin* (2021)**

---

2.

CHARLOTTE: Did you ever meet the driver again?  
[...]  
Over and over again. Attempting to rewrite history.

Joanna Murray-Smith, *Berlin*,  
Currency Press, 2021

pp. 21–22

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

3.

CHARLOTTE: Don't be a Jew when someone makes a crass  
joke. [...]  
You are ... my *stolpersteine*.

Joanna Murray-Smith, *Berlin*,  
Currency Press, 2021

pp. 46–47

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

## Plays

---

**Text no. 15b** Joanna Murray-Smith, *Berlin* (2022)

---

Use two or more of the set passages as the basis for a discussion of *Berlin*.

### Instructions for *Berlin*

Three passages have been set for *Berlin*. The set passages are presented in the order in which they appear in the **2022** version of the text. You must respond to only **one** version of the set passages for this text.

1.

*Beat. He looks out at the dark, through the big windows.*

[...]

*Beat. They sip in silence.*

Joanna Murray-Smith, *Berlin*,  
Currency Press, 2022

pp. 12–13

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

**Plays**

---

**Text no. 15b Joanna Murray-Smith, *Berlin* (2022)**

---

2.

CHARLOTTE: Did you ever meet the driver again?  
[...]  
Over and over again. Attempting to rewrite history.

Joanna Murray-Smith, *Berlin*,  
Currency Press, 2022

pp. 20–21

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

3.

CHARLOTTE: Don't be a Jew when someone makes a crass  
joke.  
You are ... my *stolpersteine*.

Joanna Murray-Smith, *Berlin*,  
Currency Press, 2022

pp. 45–47

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## Plays

---

### Text no. 16 Suzan-Lori Parks, *Father Comes Home from the Wars (Parts 1, 2 & 3)*

---

Use two or more of the set passages as the basis for a discussion of *Father Comes Home from the Wars (Parts 1, 2 & 3)*.

1.

***Part 1: A Measure of a Man***

[...]

That ain't me.

Suzan-Lori Parks,  
*Father Comes Home from the Wars (Parts 1, 2 and 3)*,  
Nick Hern Books, 2016

pp. 42–43

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2.

***Part 2: A Battle in the Wilderness***

[...]

*It's doubtful that he'll make it.*

Suzan-Lori Parks,  
*Father Comes Home from the Wars (Parts 1, 2 and 3)*,  
Nick Hern Books, 2016

pp. 82–83

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**Plays**

---

**Text no. 16** Suzan-Lori Parks, *Father Comes Home from the Wars (Parts 1, 2 & 3)*

---

3.

*Part 3: The Union of My Confederate Parts*

[...]

PENNY  
ULYSSESSuzan-Lori Parks,  
*Father Comes Home from the Wars (Parts 1, 2 and 3)*,  
Nick Hern Books, 2016

pp. 123–124

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## Plays

### Text no. 17 William Shakespeare, *Othello*

3.

LODOVICO You must forsake this room and go with us.  
Your power and your command is taken off  
And Cassio rules in Cyprus. For this slave,  
If there be any cunning cruelty  
That can torment him much and hold him long  
It shall be his. You shall close prisoner rest  
Till that the nature of your fault be known  
To the Venetian state. Come, bring him away.

OTHELLO Soft you; a word or two before you go.  
I have done the state some service and they know't:  
No more of that. I pray you, in your letters  
When you shall these unlucky deeds relate,  
Speak of me as I am; nothing extenuate,  
Nor set down aught in malice. Then must you speak  
Of one that loved not wisely, but too well;  
Of one not easily jealous but, being wrought,  
Perplexed in the extreme; of one whose hand,  
Like the base Indian, threw a pearl away  
Richer than all his tribe; of one whose subdued eyes,  
Albeit unused to the melting mood,  
Drop tears as fast as the Arabian trees  
Their medicinable gum. Set you down this;  
And say besides that in Aleppo once  
Where a malignant and a turbaned Turk  
Beat a Venetian and traduced the state,  
I took by th' throat the circumcised dog  
And smote him thus.

*He stabs himself.*

LODOVICO O bloody period!

GRATIANO All that's spoke is marred!

OTHELLO I kissed thee ere I killed thee: no way but this,  
Killing myself, to die upon a kiss.  
*He [falls on the bed and] dies*

CASSIO This did I fear, but thought he had no weapon,  
For he was great of heart.

LODOVICO [*To Iago*] O Spartan dog,  
More fell than anguish, hunger, or the sea,  
Look on the tragic loading of this bed:  
This is thy work. The object poisons sight;  
Let it be hid.

*[The bed-curtains are drawn.]*

Gratiano, keep the house  
And seize upon the fortunes of the Moor,  
For they succeed on you. To you, lord governor,  
Remains the censure of this hellish villain:  
The time, the place, the torture, O, enforce it!  
Myself will straight aboard, and to the state  
This heavy act with heavy heart relate.

*Exeunt*

\* \* \*

**TURN OVER**

## Plays

### Text no. 18 William Shakespeare, *The Winter's Tale*

Use two or more of the set passages as the basis for a discussion of *The Winter's Tale*.

1.

LORD Beseech your highness call the Queen again.  
 ANTIGONUS Be certain what you do, sir, lest your justice  
 Prove violence, in the which three great ones suffer,  
 Yourself, your queen, your son.  
 LORD For her, my lord,  
 I dare my life lay down – and will do't, sir,  
 Please you t'accept it – that the Queen is spotless  
 I'th'eyes of heaven, and to you (I mean  
 In this which you accuse her).  
 ANTIGONUS If it prove  
 She's otherwise, I'll keep my stables where  
 I lodge my wife; I'll go in couples with her;  
 Than when I feel and see her, no farther trust her;  
 For every inch of woman in the world,  
 Ay, every dram of woman's flesh, is false  
 If she be.  
 LEONTES Hold your peaces.  
 LORD Good my lord –  
 ANTIGONUS It is for you we speak, not for ourselves.  
 You are abused, and by some putter-on  
 That will be damned for't; would I knew the villain,  
 I would land-damn him! Be she honour-flawed –  
 I have three daughters: the eldest is eleven,  
 The second and the third, nine and some five;  
 If this prove true, they'll pay for't. By mine honour,  
 I'll geld 'em all; fourteen they shall not see  
 To bring false generations. They are co-heirs,  
 And I had rather glib myself than they  
 Should not produce fair issue.  
 LEONTES Cease, no more!  
 You smell this business with a sense as cold  
 As is a dead man's nose; but I do see't and feel't  
 As you feel doing thus, and see withal  
 The instruments that feel.  
 ANTIGONUS If it be so,  
 We need no grave to bury honesty:  
 There's not a grain of it the face to sweeten  
 Of the whole dungy earth.  
 LEONTES What? Lack I credit?  
 LORD I had rather you did lack than I, my lord,  
 Upon this ground; and more it would content me  
 To have her honour true than your suspicion,  
 Be blamed for't how you might.  
 LEONTES Why, what need we  
 Commune with you of this, but rather follow  
 Our forceful instigation? Our prerogative  
 Calls not your counsels, but our natural goodness  
 Imparts this; which if you, or stupefied  
 Or seeming so in skill, cannot or will not  
 Relish a truth, like us, inform yourselves  
 We need no more of your advice. The matter,  
 The loss, the gain, the ord'ring on't, is all  
 Properly ours.  
 ANTIGONUS And I wish, my liege,  
 You had only in your silent judgement tried it,  
 Without more overture.

\* \* \*

2.

PAULINA Woe the while!  
 O, cut my lace, lest my heart, cracking it,  
 Break too!  
 LORD What fit is this, good lady?  
 PAULINA [*To Leontes*] What studied torments, tyrant,  
 hast for me?  
 What wheels? racks? fires? What flaying? boiling?  
 In leads or oils? What old or newer torture  
 Must I receive, whose every word deserves  
 To taste of thy most worst? Thy tyranny,  
 Together working with thy jealousies –  
 Fancies too weak for boys, too green and idle  
 For girls of nine – O think what they have done,  
 And then run mad indeed, stark mad: for all  
 Thy bygone fooleries were but spices of it.  
 That thou betrayedst Polixenes, 'twas nothing;  
 That did but show thee of a fool, inconstant,  
 And damnable ingrateful. Nor was't much  
 Thou wouldst haue poisoned good Camillo's honour  
 To have him kill a king: poor trespasses,  
 More monstrous standing by: whereof I reckon  
 The casting forth to crows thy baby daughter  
 To be or none, or little, though a devil  
 Would have shed water out of fire ere done't.  
 Nor is't directly laid to thee, the death  
 Of the young prince, whose honourable thoughts –  
 Thoughts high for one so tender – cleft the heart  
 That could conceive a gross and foolish sire  
 Blemished his gracious dam; this is not, no,  
 Laid to thy answer. But the last – O lords,  
 When I have said, cry woe! – the Queen, the Queen,  
 The sweet'st, dear'st creature's dead, and  
 vengeance for't  
 Not dropped down yet.  
 LORD The higher powers forbid!  
 PAULINA I say she's dead. I'll swear't. If word nor oath  
 Prevail not, go and see; if you can bring  
 Tincture or lustre in her lip, her eye,  
 Heat outwardly or breath within, I'll serve you  
 As I would do the gods. – But, O thou tyrant,  
 Do not repent these things, for they are heavier  
 Than all thy woes can stir; therefore betake thee  
 To nothing but despair. A thousand knees,  
 Ten thousand years together, naked, fasting,  
 Upon a barren mountain, and still winter  
 In storm perpetual, could not move the gods  
 To look that way thou wert.

\* \* \*

## Plays

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### Text no. 18 William Shakespeare, *The Winter's Tale*

---

#### 3.

SHEPHERD Let him, my son; he shall not need to grieve  
At knowing of thy choice.

FLORIZEL Come, come, he must not.  
Mark our contract.

POLIXENES [*removing his disguise*] Mark your divorce,  
young sir,  
Whom son I dare not call. Thou art too base  
To be acknowledged – thou a sceptre's heir,  
That thus affects a sheep-hook! [*To Shepherd*]  
Thou, old traitor,  
I am sorry that by hanging thee I can  
But shorten thy life one week. [*To Perdita*] And  
thou, fresh piece  
Of excellent witchcraft, who of force must know  
The royal fool thou cop'st with –

SHEPHERD O, my heart!

POLIXENES I'll have thy beauty scratched with briars and  
made  
More homely than thy state. [*To Florizel*] For thee,  
fond boy,  
If I may ever know thou dost but sigh  
That thou no more shalt see this knack (as never  
I mean thou shalt), we'll bar thee from succession,  
Not hold thee of our blood, no, not our kin,  
Farre than Deucalion off. Mark thou my words.  
Follow us to the court. [*To Shepherd*] Thou, churl,  
for this time,  
Though full of our displeasure, yet we free thee  
From the dead blow of it. [*To Perdita*] And you,  
enchantment,  
Worthy enough a herdsman – yea, him too,  
That makes himself (but for our honour therein)  
Unworthy thee – if ever henceforth thou  
These rural latches to his entrance open,  
Or hoop his body more with thy embraces,  
I will devise a death as cruel for thee  
As thou art tender to't.

\* \* \*

## Short stories

---

### Text no. 19 Ted Chiang, *Stories of Your Life and Others*

---

Use two or more of the set passages as the basis for a discussion of *Stories of Your Life and Others*.

1.

#### *Tower of Babylon*

The light made his eyes squeeze closed, [...] He had returned to the earth.

Ted Chiang, *Stories of Your Life and Others*,  
Picador, 2020  
pp. 32–33

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

2.

#### *Story of Your Life*

That day when Gary first explained Fermat's principle to me, [...] but there'll be no stopping my slide down that long, dreadful slope.

Ted Chiang, *Stories of Your Life and Others*,  
Picador, 2020  
pp. 154–155

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**Short stories**

---

**Text no. 19** Ted Chiang, *Stories of Your Life and Others*

---

3.

***Liking What You See: A Documentary***

Some people also ask about enforcement. [...] Would that be the ‘assisted maturity’ you hear people talking about?

Ted Chiang, *Stories of Your Life and Others*,  
Picador, 2020

pp. 294–295

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**Short stories**

---

**Text no. 20 Alice Munro, *Dance of the Happy Shades***

---

Use two or more of the set passages as the basis for a discussion of *Dance of the Happy Shades*.

1.

***Images***

After a while he said, “What are you not going to mention about?” [...] I never said a word.

Alice Munro, *Dance of the Happy Shades*,  
Vintage, 2000

pp. 42–43

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2.

***Postcard***

I drove around the streets of Jubilee [...] “Well you got to be a good girl and stop honking that horn.”

Alice Munro, *Dance of the Happy Shades*,  
Vintage, 2000

pp. 142–143

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**Short stories**

---

**Text no. 20** Alice Munro, *Dance of the Happy Shades*

---

3.

***Sunday Afternoon***

Her room was over the garage, [...]  
If you wrote Mrs. Gannett a letter she wouldn't know what you  
were talking about, and I don't mind. *So don't!*

Alice Munro, *Dance of the Happy Shades*,  
Vintage, 2000  
pp. 166–167

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**Short stories**

---

**Text no. 21 Elizabeth Tan, *Smart Ovens for Lonely People***

---

Use two or more of the set passages as the basis for a discussion of *Smart Ovens for Lonely People*.

1.

***Our Sleeping Lungs Opened to the Cold***

The customers did not enjoy our transformations [...] this devotion to the living, that permitted our migration.

Elisabeth Tan, *Smart Ovens for Lonely People*,  
Brio Books, 2020

pp. 6–7

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2.

***Shirt Dresses that Look a Little Too Much Like Shirts so that it Looks Like You Forgot to Put on Pants***

[...]

‘How is it possible you will win if you have not made peace within?’ asks the pigeon, and we couldn’t agree more.

Elisabeth Tan, *Smart Ovens for Lonely People*,  
Brio Books, 2020

pp. 187–189

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

**Short stories**

---

**Text no. 21 Elizabeth Tan, *Smart Ovens for Lonely People***

---

3.

***Lola Metronome and Calliope St Laurent* [...]**

A fleet of multicoloured bumblebees hurl themselves at a primary school until it turns into a crumbling pyre.

Elisabeth Tan, *Smart Ovens for Lonely People*,  
Brio Books, 2020

pp. 210–211

Due to copyright restrictions, the VCAA is unable to reproduce the full passage when this examination is published on the VCAA website. Instead, the opening and closing words of the passage have been provided.

**Other literature**

---

**Text no. 22 James Baldwin, *The Fire Next Time***

---

Use two or more of the set passages as the basis for a discussion of *The Fire Next Time*.

1.

***Down at the Cross: Letter from a Region in My Mind***

It turned out, then, that summer, that the moral barriers that I [...] so I did not yet dare take the idea of becoming a writer seriously.

James Baldwin, *The Fire Next Time*,  
Penguin Classics, 2017

pp. 28–29

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2.

***Down at the Cross: Letter from a Region in My Mind***

But I had been in the pulpit too long [...] was a measure of how deeply we feared and distrusted and, in the end, hated almost all strangers, always, and avoided and despised ourselves.

James Baldwin, *The Fire Next Time*,  
Penguin Classics, 2017

pp. 40–41

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**Other literature**

---

**Text no. 22** James Baldwin, *The Fire Next Time*

---

3.

***Down at the Cross: Letter from a Region in My Mind***

The only thing white people have that black people need, or should want, is power [...] I am one of the first Americans to arrive on these shores.

James Baldwin, *The Fire Next Time*,  
Penguin Classics, 2017

pp. 82–83

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## Other literature

### Text no. 23 Mary Seacole, *Wonderful Adventures of Mrs Seacole in Many Lands*

Use two or more of the set passages as the basis for a discussion of *Wonderful Adventures of Mrs Seacole in Many Lands*.

1.

The most important social meeting took place on the anniversary of the declaration of American independence, at my brother's hotel, where a score of zealous Americans dined most heartily – as they never fail to do; and, as it was an especial occasion, drank champagne liberally at twelve shillings a bottle. And, after the usual patriotic toasts had been duly honoured, they proposed 'the ladies,' with an especial reference to myself, in a speech which I thought worth noting down at the time. The spokesman was a thin, sallow-looking American, with a pompous and yet rapid delivery, and a habit of turning over his words with his quid before delivering them, and clearing his mouth after each sentence, perhaps to make room for the next. I shall beg the reader to consider that the blanks express the time expended on this operation. He dashed into his work at once, rolling up and getting rid of his sentences as he went on: –

'Well, gentlemen, I expect you'll all support me in a drinking of this toast that I du —. Aunty Seacole, gentlemen; I give you, Aunty Seacole —. We can't du less for her, after what she's done for us —, when the cholera was among us, gentlemen —, not many months ago —. So, I say, God bless the best yaller woman He ever made —, from Jamaica, gentlemen —, from the Isle of Springs — Well, gentlemen, I expect there are only tu things we're vexed for —; and the first is, that she ain't one of us —, a citizen of the great United States —; and the other thing is, gentlemen —, that Providence made her a yaller woman. I calculate, gentlemen, you're all as vexed as I am that she's not wholly white —, but I du reckon on your rejoicing with me that she's so many shades removed from being entirely black —; and I guess, if we could bleach her by any means we would —, and thus make her as acceptable in any company as she deserves to be —. Gentlemen, I give you Aunty Seacole!'

And so the orator sat down amidst much applause. It may be supposed that I did not need much persuasion to return thanks, burning, as I was, to tell them my mind on the subject of my colour. Indeed, if my brother had not checked me, I should have given them my thoughts somewhat too freely. As it was, I said: –

'Gentlemen, – I return you my best thanks for your kindness in drinking my health. As for what I have done in Cruces, Providence evidently made me to be useful, and I can't help it. But, I must say, that I don't altogether appreciate your friend's kind wishes with respect to my complexion. ...'

\* \* \*

2.

The thievery in this little out-of-the-way port was something marvellous; and the skill and ingenuity of the operators would have reflected credit upon the *élite* of their profession practising in the most civilized city of Europe. Nor was the thievery confined altogether to the professionals, who had crowded to this scene of action from the cities and islands of the Mediterranean. They robbed us, the Turks, and one another; but a stronger hand was sometimes laid on them. The Turk, however, was sure to be the victim, let who might be the oppressor.

In this predatory warfare, as in more honourable service, the Zouaves particularly distinguished themselves. These undoubtedly gallant little fellows, always restless for action, of some sort, would, when the luxury of a brush with the Russians was occasionally denied them, come down to Balaclava, in search of opportunities of waging war against society at large. Their complete and utter absence of conscientious scruples as to the rights of property was most amusing. To see a Zouave gravely cheat a Turk, or trip up a Greek street-merchant, or Maltese fruit-seller, and scud away with the spoil, cleverly stowed in his roomy red pantaloons, was an operation, for its coolness, expedition, and perfectness, well worth seeing. And, to a great extent, they escaped scatheless, for the English Provost marshal's department was rather chary of interfering with the eccentricities of our gallant allies; while if the French had taken close cognizance of the Zouaves' amusements out of school, one-half of the regiments would have been always engaged punishing the other half.

The poor Turk! it is lamentable to think how he was robbed, abused, and bullied by his friends. Why didn't he show a little pluck? There wasn't a rough sailor, or shrewd boy – the English boy, in all his impudence and prejudice, flourished in Balaclava – who would not gladly have patted him upon the back if he would but have held up his head, and shown ever so little spirit. But the Englishman cannot understand a coward – will scarcely take the trouble to pity him; and even the craven Greek could lord it over the degenerate descendants of the fierce Arabs, who – so they told me on the spot – had wrested Constantinople from the Christians, in those old times of which I know so little. Very often an injured Turk would run up to where I sat, and stand there, wildly telegraphing his complaints against some villainous-looking Greek, or Italian, whom a stout English lad would have shaken out of his dirty skin in five minutes.

\* \* \*

## Other literature

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### Text no. 23 Mary Seacole, *Wonderful Adventures of Mrs Seacole in Many Lands*

---

#### 3.

[...] beneath where I stood I could see – what the Russians could not – steadily drawn up, quiet and expectant, the squadrons of English and French cavalry, calmly yet impatiently waiting until the Russians' partial success should bring their sabres into play. But the contingency never happened, and we saw the Russians fall slowly back in good order, while the dark-plumed Sardinians and red-pantalooned French spread out in pursuit, and formed a picture so excitingly beautiful that we forgot the suffering and death they left behind. And then I descended with the rest into the field of battle.

It was a fearful scene; but why repeat this remark. All death is trying to witness – even that of the good man who lays down his life hopefully and peacefully; but on the battle-field, when the poor body is torn and rent in hideous ways, and the scared spirit struggles to loose itself from the still strong frame that holds it tightly to the last, death is fearful indeed. It had come peacefully enough to some. They lay with half-opened eyes, and a quiet smile about the lips that showed their end to have been painless; others it had arrested in the heat of passion, and frozen on their pallid faces a glare of hatred and defiance that made your warm blood run cold. But little time had we to think of the dead, whose business it was to see after the dying, who might yet be saved. The ground was thickly cumbered with the wounded, some of them calm and resigned, others impatient and restless, a few filling the air with their cries of pain – all wanting water, and grateful to those who administered it, and more substantial comforts. You might see officers and strangers, visitors to the camp, riding about the field on this errand of mercy. And this, although – surely it could not have been intentional – Russian guns still played upon the scene of action. There were many others there, bent on a more selfish task. The plunderers were busy everywhere. It was marvellous to see how eagerly the French stripped the dead of what was valuable, not always, in their brutal work, paying much regard to the presence of a lady. Some of the officers, when I complained rather angrily, laughed, and said it was spoiling the Egyptians; but I *do* think the Israelites spared their enemies those garments, which, perhaps, were not so unmentionable in those days as they have since become.

I attended to the wounds of many French and Sardinians, and helped to lift them into the ambulances, which came tearing up to the scene of action. I derived no little gratification from being able to dress the wounds of several Russians; indeed, they were as kindly treated as the others.

\* \* \*

**Other literature**

---

**Text no. 24 Tim Winton, *The Boy Behind the Curtain***

---

Use two or more of the set passages as the basis for a discussion of *The Boy Behind the Curtain*.

1.

***The Battle for Ningaloo Reef***

Our first public meeting, in September 2001, [...] Right from the start we could never print enough to keep up with demand.

Tim Winton, *The Boy Behind the Curtain*,  
Penguin Books, 2016

pp. 163–164

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2.

***Using the C-word***

In recent years the incomes of the top fifth have outgrown those at the bottom [...] My new neighbours were living another life altogether.

Tim Winton, *The Boy Behind the Curtain*,  
Penguin Books, 2016

pp. 232–233

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**Other literature**

---

**Text no. 24** Tim Winton, *The Boy Behind the Curtain*

---

3.

***Stones for Bread***

And many of us who mark Palm Sunday [...] Malcolm Fraser asked the best of us, and despite our misgivings we rose to the challenge.

Tim Winton, *The Boy Behind the Curtain*,  
Penguin Books, 2016

pp. 254–255

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## Poetry

---

### Text no. 25 Emily Dickinson, *The Complete Poems*

---

Use two or more of the set passages as the basis for a discussion of the poetry of Emily Dickinson.

1.

228

Blazing in Gold and quenching in Purple

[...]

And the Juggler of Day is gone

Emily Dickinson, *The Complete Poems*,  
Faber & Faber, 2016

p. 104

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2.

465

I heard a Fly buzz – when I died –  
The Stillness in the Room

[...]

I could not see to see –

Emily Dickinson, *The Complete Poems*,  
Faber & Faber, 2016

pp. 223–224

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**Poetry**

---

**Text no. 25** Emily Dickinson, *The Complete Poems*

---

3.

*1136*

The Frost of Death was on the Pane –

[...]

A larger – it is Woe –

Emily Dickinson, *The Complete Poems*,  
Faber & Faber, 2016

pp. 509–510

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**TURN OVER**

## Poetry

---

### Text no. 26 Carol Ann Duffy, *The World's Wife*

---

Use two or more of the set passages as the basis for a discussion of the poetry of Carol Ann Duffy.

1.

*Mrs Aesop*

By Christ, he could bore for Purgatory.

[...]

That shut him up. I laughed last, longest.

Carol Ann Duffy, *The World's Wife*,  
Picador, 2017

pp. 19–20

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2.

*Mrs Lazarus*

I had grieved. I had wept for a night and a day

[...]

croaking his cuckold name, disinherited, out of his time.

Carol Ann Duffy, *The World's Wife*,  
Picador, 2017

pp. 49–50

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**Poetry**

---

**Text no. 26** Carol Ann Duffy, *The World's Wife*

---

3.

*Pope Joan*

After I learned to transubstantiate

[...]

not a man or a pope at all.

Carol Ann Duffy, *The World's Wife*,  
Picador, 2017

pp. 68–69

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## Poetry

---

### Text no. 27 Kenneth Slessor, *Selected Poems*

---

Use two or more of the set passages as the basis for a discussion of the poetry of Kenneth Slessor.

1.

*Pan at Lane Cove*

Scaly with poison, bright with flame,

[...]

Like men of fire above Lane Cove.

Kenneth Slessor, *Selected Poems*, A&R Classics,  
HarperCollins Publishers, 2014

pp. 4–5

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2.

*Country Towns*

Country towns, with your willows and squares,

[...]

I'll think it's noon at half-past four!

Kenneth Slessor, *Selected Poems*, A&R Classics,  
HarperCollins Publishers, 2014

p. 84

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**Poetry**

---

**Text no. 27** Kenneth Slessor, *Selected Poems*

---

3.

***Out of Time*****I**

I saw Time flowing like the hundred yachts

[...]

And Time flows past them like a hundred yachts.

Kenneth Slessor, *Selected Poems*, A&R Classics,  
HarperCollins Publishers, 2014

pp. 104–105

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**TURN OVER**

## Poetry

---

### Text no. 28 Ellen van Neerven, *Throat*

---

Use two or more of the set passages as the basis for a discussion of the poetry of Ellen van Neerven.

1.

#### *Chermy*

Westfield Chermy is one of our sacred sites / ehh gammin! /  
[...]  
mothers / just trying to fit in / Chermy is always home.

Ellen van Neerven, *Throat*,  
University of Queensland Press, 2020  
pp. 12–13

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2.

#### *All that is loved (can be saved) for Norman*

you might find  
[...]  
shiny and speckled  
a rock

Ellen van Neerven, *Throat*,  
University of Queensland Press, 2020  
pp. 104–105

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**Poetry**

---

**Text no. 28** Ellen van Neerven, *Throat*

---

3.

*Terra Nova*

long butterfly

[...]

she would come back  
with answersEllen van Neerven, *Throat*,  
University of Queensland Press, 2020

pp. 115–116

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## Poetry

---

### Text no. 29 Petra White, *A Hunger*

---

Use two or more of the set passages as the basis for a discussion of the poetry of Petra White.

1.

***Woman and Dog***

A woman and a dog walked all day

[...]

and carried it all the way home, wherever that was.

Petra White, *A Hunger*,  
John Leonard Press, 2018 (revised edition)

p. 53

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2.

***Highway: Eucla Beach***

My grandmother loved to walk, [...]

Tiny black tektites,  
like the dung of space, are mixed in the spinifex.

Petra White, *A Hunger*,  
John Leonard Press, 2018 (revised edition)

pp. 120–121

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**Poetry**

---

**Text no. 29** Petra White, *A Hunger*

---

3.

***From Munich****i.m. my grandmother; Vivian Johnston,  
1933 Staffordshire – 2001 Adelaide*

[...]

She bared her teeth, bit my foot,  
*It's not a dream, is it?*Petra White, *A Hunger*,  
John Leonard Press, 2018 (revised edition)

pp. 130–131

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## Poetry

---

**Text no. 30** William Butler Yeats, *WB Yeats: Poems Selected by Seamus Heaney*

---

Use two or more of the set passages as the basis for a discussion of the poetry of William Butler Yeats.

1.

*The Second Coming*

Turning and turning in the widening gyre

[...]

Slouches towards Bethlehem to be born?

WB Yeats, *WB Yeats: Poems Selected by Seamus Heaney*, Faber & Faber, 2004

p. 64

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2.

*Meditations in Time of Civil War*

vii *I see Phantoms of Hatred and of the Heart's Fullness and of the Coming Emptiness*

I climb to the tower-top and lean upon broken stone,

[...]

Suffice the ageing man as once the growing boy.

WB Yeats, *WB Yeats: Poems Selected by Seamus Heaney*, Faber & Faber, 2004

pp. 73–74

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**Poetry**

---

**Text no. 30** William Butler Yeats, *WB Yeats: Poems Selected by Seamus Heaney*

---

3.

*In Memory of Eva Gore-Booth and Con Markiewicz*

The light of evening, Lissadell,

[...]

Bid me strike a match and blow.

October 1927

WB Yeats, *WB Yeats: Poems Selected by  
Seamus Heaney*, Faber & Faber, 2004

p. 84

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**Assessment criteria for Section B**

Section B will be assessed against the following criteria:

- understanding of the text, demonstrated in a relevant and plausible interpretation of the text
- analysis of the set passages and/or key moments and how they contribute to an interpretation of the text
- close analysis of the language and literary features of the text and how they contribute to an interpretation of the text
- ability to write coherently, expressively and fluently as appropriate to the task

