

Victorian Certificate of Education
Year

LITERATURE
SECTION A
Written examination

Day Date

Reading time: *.** to *.** (15 minutes)

Writing time: *.** to *.** (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 34 pages, including **assessment criteria for Section A** on page 34
- Task book of 64 pages, including **assessment criteria for Section B** on page 64
- 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(s) provided, indicate which section you are responding to, the text number of your selected text and the question number for each of your responses.

Your responses will be assessed according to the assessment criteria set out on page 34 of this book.

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Novels

Text no. 1 Italo Calvino, *Baron in the Trees*

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 human relationships with nature is endorsed, challenged and/or marginalised by the text.

In those days Cosimo [...] ‘Do you intend to grow up like an American savage?’

Italo Calvino, ‘Baron in the Trees’, in *Our Ancestors*, Archibald Colquhoun (trans.), Vintage, London, 1998

pp. 130 and 131

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

Novels

Text no. 2 Joseph Conrad, *Heart of Darkness*

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 civilisation is endorsed, challenged and/or marginalised by the text.

“They were dying slowly—it was very clear. They were not enemies, they were not criminals, they were nothing earthly now—nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom. Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest. These moribund shapes were free as air—and nearly as thin. I began to distinguish the gleam of eyes under the trees. Then, glancing down, I saw a face near my hand. The black bones reclined at full length with one shoulder against the tree, and slowly the eyelids rose and the sunken eyes looked up at me, enormous and vacant, a kind of blind, white flicker in the depths of the orbs, which died out slowly. The man seemed young—almost a boy—but you know with them it’s hard to tell. I found nothing else to do but to offer him one of my good Swede’s ship’s biscuits I had in my pocket. The fingers closed slowly on it and held—there was no other movement and no other glance. He had tied a bit of white worsted round his neck—Why? Where did he get it? Was it a badge—an ornament—a charm—a propitiatory act? Was there any idea at all connected with it? It looked startling round his black neck, this bit of white thread from beyond the seas.

“Near the same tree two more, bundles of acute angles, sat with their legs drawn up. One, with his chin propped on his knees, stared at nothing, in an intolerable and appalling manner: his brother phantom rested its forehead, as if overcome with a great weariness; and all about others were scattered in every pose of contorted collapse, as in some picture of a massacre or a pestilence. While I stood horror-struck, one of these creatures rose to his hands and knees, and went off on all-fours towards the river to drink. He lapped out of his hand, then sat up in the sunlight, crossing his shins in front of him, and after a time let his woolly head fall on his breastbone.

“I didn’t want any more loitering in the shade, and I made

haste towards the station. When near the buildings I met a white man, in such an unexpected elegance of get-up that in the first moment I took him for a sort of vision. I saw a high starched collar, white cuffs, a light alpaca jacket, snowy trousers, a clear silk necktie, and varnished boots. No hat. Hair parted, brushed, oiled, under a green-lined parasol held in a big white hand. He was amazing, and had a penholder behind his ear.

“I shook hands with this miracle, and I learned he was the Company’s chief accountant, and that all the book-keeping was done at this station. [...]”

Novels

Text no. 3 Miles Franklin, *My Brilliant Career*

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.

*But the toughest lives are brittle,
And the bravest and the best
Lightly fall—it matters little;
Now I only long for rest.*

To weary hearts throbbing slowly in hopeless breasts the sweetest thing is rest.

And my heart is weary. Oh, how it aches tonight—not with the ache of a young heart passionately crying out for battle, but with the slow dead ache of an old heart returning vanquished and defeated!

Enough of pessimistic snarling and grumbling! Enough! Enough! Now for a lilt of another theme:

I am proud that I am an Australian, a daughter of the Southern Cross, a child of the mighty bush. I am thankful I am a peasant, a part of the bone and muscle of my nation, and earn my bread by the sweat of my brow, as man was meant to do. I rejoice I was not born a parasite, one of the blood-suckers who loll on velvet and satin, crushed from the proceeds of human sweat and blood and souls.

Ah, my sunburnt brothers!—sons of toil and of Australia! I love and respect you well, for you are brave and good and true. I have seen not only those of you with youth and hope strong in your veins, but those with pathetic streaks of grey in your hair, large families to support, and with half a century sitting upon your work-laden shoulders. I have seen you struggle uncomplainingly against flood, fire, disease in stock, pests, drought, trade depression, and sickness, and yet have time to extend your hands and hearts in true sympathy to a brother in misfortune, and spirits to laugh and joke and be cheerful.

And for my sisters a great love and pity fills my heart. Daughters of toil, who scrub and wash and mend and cook, who are dressmakers, paperhangers, milkmaids, gardeners, and candlemakers all in one, and yet have time to be cheerful and tasty in your homes, and make the best of the few oases to be

found along the narrow dusty track of your existence. Would that I were more worthy to be one of you—more a typical Australian peasant—cheerful, honest, brave!

I love you, I love you. Bravely you jog along with the rope of class distinction drawing closer, closer, tighter, tighter around you: a few more generations and you will be as enslaved as were ever the moujiks of Russia. I see it and know it, but I cannot help you. My ineffective life will be trod out in the same round of toil,—I am only one of yourselves, I am only an unnecessary, little, bush commoner, I am only a—woman!

Novels

Text no. 4 Elizabeth Gaskell, *North and South*

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 shared humanity is endorsed, challenged and/or marginalised by the text.

But the truth was, Mr Thornton was hard pressed. He felt it acutely in his vulnerable point – his pride in the commercial character which he had established for himself. Architect of his own fortunes, he attributed this to no special merit or qualities of his own, but to the power, which he believed that commerce gave to every brave, honest, and persevering man, to raise himself to a level from which he might see and read the great game of worldly success, and honestly, by such far-sightedness, command more power and influence than in any other mode of life. Far away, in the East and in the West, where his person would never be known, his name was to be regarded, and his wishes to be fulfilled, and his word pass like gold. That was the idea of merchant-life with which Mr Thornton had started. ‘Her merchants be like princes,’ said his mother, reading the text aloud, as if it were a trumpet-call to invite her boy to the struggle. He was but like many others – men, women, and children – alive to distant, and dead to near things. He sought to possess the influence of a name in foreign countries and far-away seas, – to become the head of a firm that should be known for generations; and it had taken him long silent years to come even to a glimmering of what he might be now, today, here in his own town, his own factory, among his own people. He and they had led parallel lives – very close, but never touching – till the accident (or so it seemed) of his acquaintance with Higgins. Once brought face to face, man to man, with an individual of the masses around him, and (take notice) out of the character of master and workman, in the first instance, they had each begun to recognize that ‘we have all of us one human heart.’ It was the fine point of the wedge; and until now, when the apprehension of losing his connection with two or three of the workmen whom he had so lately begun to know as men, – of having a plan or two, which were experiments lying very close to his heart, roughly nipped off without trial, – gave a new poignancy to the subtle fear that came over him from time to time; until now, he had never recognized how much

and how deep was the interest he had grown of late to feel in his position as manufacturer, simply because it led him into such close contact, and gave him the opportunity of so much power, among a race of people strange, shrewd, ignorant; but, above all, full of character and strong human feeling.

Novels

Text no. 5 Michael Ondaatje, *The Cat's Table*

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 home is endorsed, challenged and/or marginalised by the text.

A twenty-minute ferry ride that felt like an echo [...] 'I don't think you can love me into safety,' she had said.

Michael Ondaatje, *The Cat's Table*,
Jonathan Cape, London, 2011

pp. 278 and 279

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

Novels

Text no. 6 Kim Scott, *That Deadman Dance*

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 storytelling is endorsed, challenged and/or marginalised by the text.

Plunge your hands into that whale heart [...] but Geordie
Chaine lived on, another new old man.

Kim Scott, *That Deadman Dance*,
Picador, Sydney, 2013

pp. 2–4

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

Novels

Text no. 7 Christina Stead, *The Man Who Loved Children*

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 family connection is endorsed, challenged and/or marginalised by the text.

All the Pollits lined up behind the old man [...] and pride gave her a matronly dignity.

Christina Stead, *The Man Who Loved Children*,
The Miegunyah Press, Carlton, 2017

pp. 254 and 255

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

Novels

Text no. 8 Giuseppe Tomasi di Lampedusa, *The Leopard*

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 adaptability is endorsed, challenged and/or marginalised by the text.

“[...] But do please excuse me [...] He’s the man for you. [...]”

Giuseppe Tomasi di Lampedusa, *The Leopard*,
Archibald Colquhoun (trans.), Vintage, London, 2007
pp. 139 and 140

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

Novels

Text no. 9 Juan Gabriel Vásquez, *The Sound of Things Falling*

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.

Then he had them put in a green-painted wooden door [...] she'd fought against indefatigably.

Juan Gabriel Vásquez, *The Sound of Things Falling*,
Anne McLean (trans.), Bloomsbury Publishing,
London, 2012

pp. 224 and 225

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

Plays

Text no. 10 Aeschylus, *Agamemnon*

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.

CLYTAEMNESTRA:

No more, my dearest,
no more grief. We have too much to reap
right here, our mighty harvest of despair.
Our lives are based on pain. No bloodshed now.

Fathers of Argos, turn for home before you act
and suffer for it. What we did was destiny.
If we could end the suffering, how we would rejoice.
The spirit's brutal hoof has struck our heart.
And that is what a woman has to say.
Can you accept the truth?

CLYTAEMNESTRA *turns to leave.*

AEGISTHUS:

But these . . . mouths
that bloom in filth – spitting insults in my teeth.
You tempt your fates, you insubordinate dogs –
to hurl abuse at me, your master!

LEADER:

No Greek
worth his salt would grovel at your feet.

AEGISTHUS:

I – I'll stalk you all your days!

LEADER:

Not if the spirit brings Orestes home.

AEGISTHUS:

Exiles feed on hope – well I know.

LEADER:

More,
gorge yourself to bursting – soil justice, while you can.

AEGISTHUS:

I promise you, you'll pay, old fools – in good time, too!

LEADER:

Strut on your own dunghill, you cock beside your mate.

CLYTAEMNESTRA:

Let them howl – they're impotent. You and I have power now.
We will set the house in order once for all.

They enter the palace; the great doors close behind them; the old men disband and wander off.

Plays

Text no. 11 Henrik Ibsen, *A Doll's House*

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 honesty is endorsed, challenged and/or marginalised by the text.

NORA [*after a moment's pause, throwing her head back and looking defiantly at him*]: No, it was not. I wrote Papa's name.

[...]

NORA [*after a moment's thought, with a toss of her head*]: What nonsense! Trying to frighten me like that! I'm not as silly as all that. [*She starts to busy herself by tidying the children's clothes, but soon stops.*] But . . . No, it isn't possible . . . I did it for love!

Henrik Ibsen, 'A Doll's House', in *A Doll's House and Other Plays*, Peter Watts (trans.), Penguin Books, London, 1965

pp. 175 and 176

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

Plays

Text no. 12 Eugène Ionesco, *Rhinoceros*

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 free will is endorsed, challenged and/or marginalised by the text.

DUDARD: It's understandable that you've got a migraine after all that emotion.

[...]

DUDARD: [...] a game – who knows?

Eugène Ionesco, 'Rhinoceros', Derek Prouse (trans.),
in *Rhinoceros, The Chairs, The Lesson*,
Penguin Modern Classics, London, 2000

pp. 86–88

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

Plays

Text no. 13 William Shakespeare, *Coriolanus*

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 valour is endorsed, challenged and/or marginalised by the text.

Enter a company of mutinous Citizens, with staves, clubs, and other weapons.

FIRST CITIZEN Before we proceed any further, hear me speak.

ALL Speak, speak.

FIRST CITIZEN You are all resolved rather to die than to famish?

ALL Resolved, resolved.

FIRST CITIZEN First, you know Caius Martius is chief enemy to the people.

ALL We know't, we know't.

FIRST CITIZEN Let us kill him, and we'll have corn at our own price. Is't a verdict?

ALL No more talking on't! Let it be done! Away, away!

SECOND CITIZEN One word, good citizens.

FIRST CITIZEN We are accounted poor citizens, the patricians good. What authority surfeits on would relieve us. If they would yield us but the superfluity while it were wholesome, we might guess they relieved us humanely, but they think we are too dear. The leanness that afflicts us, the object of our misery, is as an inventory to particularize their abundance; our sufferance is a gain to them. Let us revenge this with our pikes ere we become rakes; for the gods know I speak this in hunger for bread, not in thirst for revenge.

SECOND CITIZEN Would you proceed especially against Caius Martius?

ALL Against him first. He's a very dog to the commonalty.

SECOND CITIZEN Consider you what services he has done for his country?

FIRST CITIZEN Very well, and could be content to give him good report for't, but that he pays himself with being proud.

SECOND CITIZEN Nay, but speak not maliciously.

FIRST CITIZEN I say unto you, what he hath done famously, he did it to that end. Though soft-conscienced men can be content to say it was for his country, he did it to please his mother and to be partly proud, which he is, even to the

altitude of his virtue.

SECOND CITIZEN What he cannot help in his nature, you account a vice in him. You must in no way say he is covetous.

FIRST CITIZEN If I must not, I need not be barren of accusations. He hath faults, with surplus, to tire in repetition.

Shouts within.

What shouts are these? The other side o' th' city is risen.

Why stay we prating here? To th' Capitol!

ALL Come, come!

FIRST CITIZEN Soft, who comes here?

Enter Menenius Agrippa.

SECOND CITIZEN Worthy Menenius Agrippa, one that hath always loved the people.

FIRST CITIZEN He's one honest enough! Would all the rest were so!

Plays

Text no. 14 William Shakespeare, *Twelfth Night*

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.

	<i>Enter OLIVIA and Attendants</i>		
ORSINO	Here comes the countess; now heaven walks on earth. But for thee, fellow – Fellow, thy words are madness. Three months this youth hath tended upon me, But more of that anon. Take him aside.		Where he sits crownèd in his master's spite. Come, boy, with me; my thoughts are ripe in mischief. I'll sacrifice the lamb that I do love, To spite a raven's heart within a dove. [<i>Leaving</i>] And I most jocund, apt, and willingly, To do you rest, a thousand deaths would die.
OLIVIA	What would my lord, but that he may not have, Wherein Olivia may seem serviceable? Cesario, you do not keep promise with me.	VIOLA	
VIOLA	Madam!	OLIVIA	Where goes Cesario?
ORSINO	Gracious Olivia –	VIOLA	[<i>Following</i>] After him I love
OLIVIA	What do you say, Cesario? Good my lord –		More than I love these eyes, more than my life, More, by all mores, than e'er I shall love wife. If I do feign, you witnesses above Punish my life for tainting of my love!
VIOLA	My lord would speak; my duty hushes me.	OLIVIA	Ay me, detested! How am I beguiled!
OLIVIA	If it be aught to the old tune, my lord, It is as fat and fulsome to mine ear As howling after music.	VIOLA	Who does beguile you? Who does do you wrong? Hast thou forgot thyself? Is it so long?
ORSINO	Still so cruel?	OLIVIA	Call forth the holy father.
OLIVIA	Still so constant, lord.		
ORSINO	What, to perverseness? You uncivil lady, To whose ingrate and unauspicious altars My soul the faithfull'st off'rings have breathed out That e'er devotion tendered! What shall I do? Even what it please my lord that shall become him.		
OLIVIA	Why should I not – had I the heart to do it – Like to th'Egyptian thief at point of death Kill what I love – a savage jealousy That sometimes savours nobly? But hear me this. Since you to non-regardance cast my faith, And that I partly know the instrument That screws me from my true place in your favour, Live you the marble-breasted tyrant still. But this your minion, whom I know you love, And whom, by heaven I swear, I tender dearly, Him will I tear out of that cruel eye		

Plays

Text no. 15 George Bernard Shaw, *Pygmalion*

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 fairness is endorsed, challenged and/or marginalised by the text.

HIGGINS [*arrogant*] I can do without anybody. I have my own soul: my own spark of divine fire. But [*with sudden humility*] I shall miss you, Eliza. [*He sits down near her on the ottoman*]. I have learnt something from your idiotic notions: I confess that humbly and gratefully. And I have grown accustomed to your voice and appearance. I like them, rather.

LIZA. Well, you have both of them on your gramophone and in your book of photographs. When you feel lonely without me, you can turn the machine on. It's got no feelings to hurt.

HIGGINS. I can't turn your soul on. Leave me those feelings; and you can take away the voice and the face. They are not you.

LIZA. Oh, you are a devil. You can twist the heart in a girl as easy as some could twist her arms to hurt her. Mrs Pearce warned me. Time and again she has wanted to leave you; and you always got round her at the last minute. And you don't care a bit for her. And you don't care a bit for me.

HIGGINS. I care for life, for humanity; and you are a part of it that has come my way and been built into my house. What more can you or anyone ask?

LIZA. I won't care for anybody that doesn't care for me.

HIGGINS. Commercial principles, Eliza. Like [*reproducing her Covent Garden pronunciation with professional exactness*] s'yollin voylets [*selling violets*], isn't it?

LIZA. Don't sneer at me. It's mean to sneer at me.

HIGGINS. I have never sneered in my life. Sneering doesn't become either the human face or the human soul. I am expressing my righteous contempt for Commercialism. I don't and won't trade in affection. You call me a brute because you couldn't buy a claim on me by fetching my slippers and finding my spectacles. You were a fool: I think a woman fetching a man's slippers is a disgusting sight: did I ever fetch your slippers? I think a good deal more of you for throwing them in my face. No use slaving for me and then

saying you want to be cared for: who cares for a slave? If you come back, come back for the sake of good fellowship; for you'll get nothing else. You've had a thousand times as much out of me as I have out of you; and if you dare to set up your little dog's tricks of fetching and carrying slippers against my creation of a Duchess Eliza, I'll slam the door in your silly face.

LIZA. What did you do it for if you didn't care for me?

HIGGINS [*heartily*] Why, because it was my job.

Plays

Text no. 16 Sam Shepard, *Buried Child*

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 deceit is endorsed, challenged and/or marginalised by the text.

HALIE'S VOICE: Dodge! (*The men sit in silence. DODGE lights a cigarette [...]*)

[...]

TILDEN: Ansel was a hero?

Sam Shepard, *Buried Child*,
Vintage, New York, 2006

pp. 25–27

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

Plays

Text no. 17 Tennessee Williams, *Cat on a Hot Tin Roof*

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 fear is endorsed, challenged and/or marginalised by the text.

MARGARET: [...] When I came out, the year that I made my
début [...]

[...]

MARGARET: [...] I like it, I think the truth is – yeah! I shouldn't
have told you . . .

Tennessee Williams, *Cat on a Hot Tin Roof*,
Penguin Modern Classics, London, 2009

pp. 24–26

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

Short stories

Text no. 18 Nikolay Gogol, *The Diary of a Madman, The Government Inspector and Selected Stories*

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 isolation is endorsed, challenged and/or marginalised by the text.

The Nose

In the street he met Mrs Podtochin, the staff officer's wife, who was with her daughter, and they replied to his bow with delighted exclamations: clearly, he had suffered no lasting injury. He had a long chat with them, made a point of taking out his snuff-box, and stood there for ages ostentatiously stuffing both nostrils as he murmured to himself: 'That'll teach you, you old hens! And I'm not going to marry your daughter, simply *par amour*, as they say! If you *don't* mind!'

And from that time onwards Major Kovalyov was able to stroll along Nevsky Prospekt, visit the theatre, in fact go everywhere as though absolutely nothing had happened. And, as though absolutely nothing *had* happened, his nose stayed in the middle of his face and showed no signs of absenting itself. After that he was in perpetual high spirits, always smiling, chasing all the pretty girls, and on one occasion even stopping at a small shop in the Gostiny Dvor to buy ribbon for some medal, no one knows why, as he did not belong to any order of knighthood.

And all this took place in the northern capital of our vast empire! Only now, after much reflection, can we see that there is a great deal that is very far-fetched in this story. Apart from the fact that it's *highly* unlikely for a nose to disappear in such a fantastic way and then reappear in various parts of the town dressed as a state counsellor, it is hard to believe that Kovalyov was so ignorant as to think newspapers would accept advertisements about noses. I'm not saying I considered such an advertisement too expensive and a waste of money: that's nonsense, and what's more, I don't think I'm a mercenary person. But it's all very nasty, not quite the thing at all, and it makes me feel very awkward! And, come to think of it, how *did* the nose manage to turn up in a loaf of bread, and how *did* Ivan Yakovlevich . . .? No, I don't understand it, not one bit! But the strangest, most incredible thing of all is that authors

should write about such things. That, I confess, is beyond my comprehension. It's just . . . no, no, I don't understand it at all! Firstly, it's no use to the country whatsoever; secondly – but even then it's no use either . . . I simply don't know *what* one can make of it . . . However, when all is said and done, one can concede this point or the other and perhaps you can even find . . . well then you won't find much that *isn't* on the absurd side *somewhere*, will you?

And yet, if you stop to think for a moment, there's a grain of truth in it. Whatever you may say, these things do happen in this world – rarely, I admit, but they do happen.

Short stories

Text no. 19 Cate Kennedy, *Dark Roots*

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 memory is endorsed, challenged and/or marginalised by the text.

Soundtrack

Rachel is cooking cauliflower cheese [...] the key scenes of her life are driving her crazy.

Cate Kennedy, *Dark Roots*, Scribe,
Carlton North, 2006

pp. 120 and 121

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

Short stories

Text no. 20 Annie Proulx, *Close Range: Brokeback Mountain and Other Stories*

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 social expectations is endorsed, challenged and/or marginalised by the text.

Brokeback Mountain

ENNIS DEL MAR WAKES BEFORE FIVE [...] pitching him directly into ranch work.

Annie Proulx, *Close Range: Brokeback Mountain and Other Stories*, Harper Perennial, London, 2006

pp. 283 and 284

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

Other literature

Text no. 21 Julian Barnes, *A History of the World in 10½ Chapters*

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 objective truth is endorsed, challenged and/or marginalised by the text.

The Stowaway

I don't know how best to break this to you [...] its natural span.

Julian Barnes, *A History of the World in 10½ Chapters*,
Vintage, London, 2009

pp. 12 and 13

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

Other literature

Text no. 22 Sheila Fitzpatrick, *My Father's Daughter: Memories of an Australian Childhood*

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 the past is endorsed, challenged and/or marginalised by the text.

I had never received a telegram from Doff before [...] in which I grew up in Melbourne.

Sheila Fitzpatrick, *My Father's Daughter:
Memories of an Australian Childhood*,
Melbourne University Press, Carlton, 2010

pp. 1–3

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

Other literature

Text no. 23 WEH Stanner, *The Dreaming & Other Essays*

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 communal joy is endorsed, challenged and/or marginalised by the text.

Aboriginal Humour (1956)

At a mission station which I know [...] to climb a slippery tree to escape a rogue buffalo.

WEH Stanner, *The Dreaming & Other Essays*,
Black Inc. Agenda, Collingwood, 2022

pp. 269 and 270

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

Other literature

Text no. 24 Voltaire, *Candide, or Optimism*

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 hope is endorsed, challenged and/or marginalised by the text.

Candide said to Cacambo: ‘My friend, you see how perishable are the riches of this world; nothing is certain but virtue, and the happiness of seeing Mademoiselle Cunégonde again.’ – ‘I agree,’ said Cacambo, ‘but we still have two sheep laden with more treasure than the King of Spain will ever possess, and I can see in the distance a town that I suspect to be Surinam, which belongs to the Dutch. We are at the end of our troubles, and the beginning of our happiness.’

As they drew near to the city, they came across a negro stretched out on the ground, with no more than half of his clothes left, which is to say a pair of blue canvas drawers; the poor man had no left leg and no right hand. ‘Good God!’ said Candide to him in Dutch. ‘What are you doing there, my friend, in such a deplorable state?’ – ‘I am waiting for my master, Monsieur Vanderdendur, the well-known merchant,’ answered the negro. – ‘And was it Monsieur Vanderdendur,’ said Candide, ‘who treated you like this?’ – ‘Yes, Monsieur,’ said the negro, ‘it is the custom. Twice a year we are given a pair of blue canvas drawers, and this is our only clothing. When we work in the sugar-mills and get a finger caught in the machinery, they cut off the hand; but if we try to run away, they cut off a leg: I have found myself in both situations. It is the price we pay for the sugar you eat in Europe. Yet when my mother sold me for ten Patagonian écus on the coast of Guinea, she told me: “My child, give thanks to our fetishes, and worship them always, for they will make your life happy; you have the honour to be a slave to our white masters, and therefore you are making the fortune of your father and mother.” Alas! I don’t know if I made their fortune, but they certainly didn’t make mine. Dogs, monkeys and parrots are a thousand times less miserable than we are; the Dutch fetishes who converted me to their religion tell me every Sunday that we are all children of Adam, whites and blacks alike. I am no genealogist; but if these preachers are telling the truth, then we are all second cousins. In which case you must admit that no one could treat his relatives more horribly than this.’

‘Oh Pangloss!’ cried Candide. ‘This is one abomination you could not have anticipated, and I fear it has finally done for me: I am giving up on your Optimism after all.’ – ‘What is Optimism?’ asked Cacambo – ‘Alas!’ said Candide, ‘it is the mania for insisting that all is well when all is by no means well.’ And he wept as he looked down at his negro, and was still weeping as he entered Surinam.

Poetry

Text no. 25 Robert Browning, *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 beauty is endorsed, challenged and/or marginalised by the text.

Andrea del Sarto

But do not let us quarrel any more,
 No, my Lucrezia; bear with me for once:
 Sit down and all shall happen as you wish.
 You turn your face, but does it bring your heart?
 I'll work then for your friend's friend, never fear,
 Treat his own subject after his own way,
 Fix his own time, accept too his own price,
 And shut the money into this small hand
 When next it takes mine. Will it? tenderly?
 Oh, I'll content him, – but tomorrow, Love!
 I often am much wearier than you think,
 This evening more than usual, and it seems
 As if – forgive now – should you let me sit
 Here by the window with your hand in mine
 And look a half-hour forth on Fiesole,
 Both of one mind, as married people use,
 Quietly, quietly the evening through,
 I might get up tomorrow to my work
 Cheerful and fresh as ever. Let us try.
 Tomorrow, how you shall be glad for this!
 Your soft hand is a woman of itself,
 And mine the man's bared breast she curls inside.
 Don't count the time lost, neither; you must serve
 For each of the five pictures we require:
 It saves a model. So! keep looking so –
 My serpentine beauty, rounds on rounds!
 – How could you ever prick those perfect ears,
 Even to put the pearl there! oh, so sweet –
 My face, my moon, my everybody's moon,
 Which everybody looks on and calls his,
 And, I suppose, is looked on by in turn,
 While she looks – no one's: very dear, no less.
 You smile? why, there's my picture ready made,

There's what we painters call our harmony!
 A common greyness silvers everything, –
 All in a twilight, you and I alike
 – You, at the point of your first pride in me
 (That's gone you know), – but I, at every point;
 My youth, my hope, my art, being all toned down
 To yonder sober pleasant Fiesole.
 There's the bell clinking from the chapel-top;
 That length of convent-wall across the way
 Holds the trees safer, huddled more inside;
 The last monk leaves the garden; days decrease,
 And autumn grows, autumn in everything.
 Eh? the whole seems to fall into a shape
 As if I saw alike my work and self
 And all that I was born to be and do,
 A twilight-piece. Love, we are in God's hand.
 How strange now, looks the life he makes us lead;
 So free we seem, so fettered fast we are!

Poetry

Text no. 26 Tina Chang, Nathalie Handal and Ravi Shankar (eds), *Language for a New Century: Contemporary Poetry from the Middle East, Asia, and Beyond*

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 self-determination is endorsed, challenged and/or marginalised by the text.

Slips and Atmospherics

Marjorie Evasco

Dreamweavers

We are entitled to our own

[...]

will their dreams well.

Tina Chang, Nathalie Handal and Ravi Shankar (eds),
*Language for a New Century: Contemporary Poetry
from the Middle East, Asia, and Beyond*,
WW Norton & Company, New York, 2008

pp. 165 and 166

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Poetry

Text no. 27 Rosemary Dobson, *Collected*

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 wonder is endorsed, challenged and/or marginalised by the text.

The Greek Vase

In the garden a Greek vase brimful

[...]

and written in leaves by the wind.

Rosemary Dobson, *Collected*,
University of Queensland Press, St Lucia, 2012

p. 158

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

Poetry

Text no. 28 Seamus Heaney, *Opened Ground: Poems 1966–1996*

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 spiritual connection is endorsed, challenged and/or marginalised by the text.

The Tollund Man

II

I could risk blasphemy,

[...]

For miles along the lines.

III

Something of his sad freedom

[...]

Unhappy and at home.

Seamus Heaney, *Opened Ground: Poems 1966–1996*,
Faber and Faber, London, 1998

p. 65

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

Poetry

Text no. 29 Wisława Szymborska, *Sounds, Feelings, Thoughts: Seventy Poems by Wisława Szymborska*

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 empowerment is endorsed, challenged and/or marginalised by the text.

Water

A drop of rain fell on my hand,

[...]

In shrouds, in love-enshrouded kisses.

Wisława Szymborska, *Sounds, Feelings, Thoughts:
Seventy Poems by Wisława Szymborska*,
MJ Krynski and RA Maguire (trans.),
Princeton University Press, Princeton, 1981

p. 53

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

Poetry

Text no. 30 Chris Wallace-Crabbe, *New and 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 mortality is endorsed, challenged and/or marginalised by the text.

The Rescue Will Not Take Place

What do we live for?

[...]

give them what God was, and call it art.

Chris Wallace-Crabbe, *New and Selected Poems*,
Carcamet, Manchester, 2013

pp. 162 and 163

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

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

END OF TASK BOOK FOR SECTION A

