



VCE **Bulletin** Supplement 1

Text list 2003

English

English as a Second Language

Literature

English/ESL

Text list 2003

The following texts proposed by the English Text Selection Panel have been approved by the Victorian Curriculum and Assessment Authority as suitable for study in 2003.

This list is presented alphabetically by author, grouped according to kind of text. Abbreviations in brackets after the titles signify:

- A This text meets the Australian requirement
- PF This text meets the prose fiction requirement
- (#) This indicates the number of years this text has appeared on the English/ESL Text list prior to 2003.

The annotations are provided to assist with selection of texts in accordance with the requirements in the English study design. It is important to avoid genre confusion. Where, for example, the text is designated PF (prose fiction), a non-print version is not acceptable for purposes of the examination, although it might be used in the classroom for teaching purposes.

Teachers are reminded that:

At least three of the four texts should be selected from a list published annually in the VCE Bulletin. The fourth text, if not chosen from the set list, should be selected in accordance with the guidelines published annually in the VCE Bulletin.

It should be noted that there will be no provision for students to write in the examination on any text not on the list. Such texts may be used for the achievement of outcomes, but not for the examination. The guidelines referred to are provided at the end of this notice, after the annotations.

Novels

- Achebe, Chinua, *Things Fall Apart* (PF) (1)
Anderson, Scott, *Triage* (PF) (2)
Camus, Albert, *The Outsider* (PF) (3)
Chevalier, Tracy, *Girl with a Pearl Earring* (PF) (1)
Disher, Garry, *The Divine Wind* (A, PF) (3)
Gaines, Ernest J, *A Lesson Before Dying* (PF)
Keneally, Thomas, *The Chant of Jimmy Blacksmith* (A, PF)
Koch, Christopher, *The Year of Living Dangerously* (A, PF) (1)
Lewis, Janet, *The Wife of Martin Guerre* (PF)
MacLeod, Alistair, *No Great Mischiefs* (PF) (1)
Provoost, Anne, *Falling* (PF) (3)
Quindlen, Anna, *One True Thing* (PF) (2)
Witting, Amy, *I for Isobel* (A, PF)

Short Stories

Lawson, Henry, *Short Stories* (The stories for study are as follows: 'The Drover's Wife', 'The Bush Undertaker', 'The Union Buries its Dead', 'On the Edge of a Plain', 'Bill, the Ventriloquial Rooster', 'The Loaded Dog', 'Brighten's Sister-in-Law', 'A Double Buggy at Lahey's Creek', 'Water Them Geraniums', 'Telling Mrs Baker', 'A Child in the Dark and a Foreign Father'.)

(N.B. All of these stories are available in several current editions of *Henry Lawson's short stories*) (A, PF)

Malouf, David, *Dream Stuff* (A, PF) (1)

O'Brien, Tim, *The Things They Carried* (PF) (2)

Plays

Friel, Brian, *The Freedom of the City* (2)

Harrison, Jane, *Stolen* (A) (1)

Shakespeare, William, *Othello* (3)

Sophocles, *Oedipus Rex*

Non-print texts

Breaker Morant (A)

Gattaca

Shakespeare in Love (2)

The Player (2)

The Third Man

Poetry

Dawe, Bruce, *Sometimes Gladness* (A) (3)

Dickinson, Emily, *A Choice of Emily Dickinson's Verse* (3)

Non-fiction texts

Tonkin, Daryl and Landon, Carolyn, *Jackson's Track* (A)

Ung, Loung, *First They Killed My Father* (1)

Wiesel, Elie, *Night* (2)

Annotations

These annotations are provided to assist teachers with text selection. The comments are not intended to represent the only possible interpretation or a favoured reading of a text; nor do they represent a VCAA view. The list is arranged alphabetically by author. Films are listed by title. The VCAA does not prescribe editions: any complete edition may be used. The bibliographic information is provided to assist teachers to obtain texts.

Achebe, Chinua, *Things Fall Apart* (PF, Heinemann, 1987, 148 pp.)

This classic novel about the confrontation of African tribal life with colonial rule tells the tragic story of a warrior whose manly, fearless exterior conceals bewilderment, fear, and anger at the breakdown of his society. The novel chronicles the life of Okonkwo, a leader of an Igbo community, from the events leading up to his banishment from the community for accidentally killing a clansman, through the seven years of his exile, to his return. It addresses the problem of intrusion in the 1890s of white missionaries and colonial government into tribal society. Achebe sketches a world in which violence, war, and suffering exist, but are balanced by a strong sense of tradition, ritual, and social coherence.

Anderson, Scott, *Triage* (PF, 1999, Pan, 235 pp.)

War photographer Mark Walsh returns to New York psychologically damaged as a result of his experiences in Iraq. His Spanish girlfriend, Elena, becomes increasingly concerned about his physical and mental state and, against her will, accepts help from her grandfather, Joaquin. He wants to 'purify' Mark – just as he had 'purified' conscience-stricken members of Franco's 'blood squads' after the Spanish Civil War. This novel explores the aftermath of war in the lives of survivors and their loved ones.

Breaker Morant (A, film)

In 1901 the British war against the Boers in South Africa has deteriorated into bitter and brutal guerrilla warfare. A unit of Bushveldt Carbineers, mainly made up of Australians, is

ordered by the British High Command to fight the Boers on their terms and take no prisoners, orders that were to prove fatal for Harry Morant and fellow soldiers. Though the Australians acted under orders, the British General Staff, who wanted to distance themselves from the irregular practices of the war, used them as scapegoats. The film problematises the ways in which conventional morality is abandoned in war, and explores the paternalistic relationship between the British generals and the Colonial soldiers.

Camus, Albert, *The Outsider* (PF, Penguin Classics, 1989, 120 pp.)

'Mother died today. Or, maybe, yesterday; I don't know.' The startling opening to Camus' modern classic, *The Outsider*, is uttered by the main character, Meursault. A young Algerian who immerses himself totally in the present, and seems to observe so much of life from the outside, Meursault is brought to trial for a murder in which he is implicated, but judged, principally, for failing to behave in a socially acceptable manner at his mother's funeral. Whilst the tale itself is of interest, it is the ideas explored in the text that distinguish *The Outsider* as a hallmark of contemporary fiction.

Chevalier, Tracy, *Girl With a Pearl Earring* (PF, HarperCollins 1999, 248 pp.)

The seventeenth-century Dutch painter Johannes Vermeer's portrait of the anonymous *Girl with a Pearl Earring* lies at the heart of Tracy Chevalier's novel of the same name. The novel centres on Vermeer's prosperous Delft household during the 1660s. When Griet, the novel's quietly perceptive heroine, is hired as a servant, turmoil follows. Vermeer employs her as his assistant – and ultimately has Griet sit for him as a model. The novel vividly evokes the complex tensions of the household, ruled over by the painter's jealous, eternally pregnant wife and his taciturn mother-in-law.

Dawe, Bruce, *Sometimes Gladness* (A, poetry, 2001, Longman (5th edition), 304 pp.)

Bruce Dawe is one of Australia's favourite and much loved poets. There are many reasons for this, not least of which is his sympathetic view of people. His poetry, which often draws upon the voice of 'the person in the street', can be funny, witty and satirical on the one hand, yet lyrical, poignant, sad and tender on the other. No matter the topic – and these range far and wide – his writing always acknowledges ordinary people living ordinary lives. Dawe's poems highlight the value and warmth in everyday experiences and there is always an affirmation of life even in the midst of hardship and catastrophe. There is an index of themes included in this anthology, making it easy to approach Dawe's work thematically.

Dickinson, Emily, *A Choice of Emily Dickinson's Verse* (Poetry, Selected with an introduction by Ted Hughes, Faber and Faber, 1982, 56 pp.)

Emily Dickinson, the nineteenth-century New England poet who lived as a recluse, published only a fragment of her work during her lifetime. However, since the publication of her collected poems some 70 years after her death, Dickinson has come to be widely read and recognised as a remarkably modern poet.

Although Dickinson's work reveals a preoccupation with death and the solitariness of human experience, it is seldom despairing; at times, indeed, the mood is euphoric. The intimate speaking voice, distinctive verse form and economy of language engage the reader and offer considerable challenge for close study.

Disher, Garry, *The Divine Wind* (A, PF, 1998, Hodder, 151 pp.)

'You could say that this is a story about friendship, and the betrayal of friendship, and friendships lost and regained.' Set in Broome just prior to the outbreak of the Second World War, Garry Disher's novel tells the story of young people coming to terms with friendship, love, loss and racial intolerance. War, fear and stupidity test loyalties as Alice, Harley, Mitsy and Jamie attempt to make sense of the changes in their lives, their relationships, their town, their world. Told through the eyes of Hartley Penrose, the novel explores the painful course of adolescence through to adulthood at a time of social and political turmoil. Alice and Hartley are the children of 'a plain', unpretentious pearling master and a lost and alone English mother who 'did not have red dirt, mangroves or pearls in her blood'. Their friendship with Mitsy, daughter of Zeke, a Japanese pearl diver, and Jamie, the son of the local magistrate, are changed forever when lives are tragically lost in a cyclone, war threatens and Japanese bombs rain down on Broome harbour. Simply told, this is a powerful and moving novel which explores the destructive power of war and its effects on people's lives.

Friel, Brian, *The Freedom of the City in Selected Plays* (Play, Faber and Faber, 1989, 70 pp.)

Set in Londonderry in 1970, this dramatic play focuses on the fate of three central characters – a middle-aged housewife and mother of eleven, and two young men. They are civil rights marchers who find themselves besieged by the British Army in the mayoral parlour of the city's Guildhall. As they talk about how they came to be in this situation, their lives and their hopes for the future, and as others outside – the media, the police and the citizens of Derry – comment on their plight, it becomes clear that when they emerge they will be shot as terrorists.

Gaines, Ernest J, *A Lesson Before Dying* (PF)

Set in a segregated Cajun plantation quarter in late 1940s America, this novel deals with questions of racism and human dignity, and traces an 'education' which equates with a religious conversion. The turning point for the central character, Jefferson, is when his date of execution is brought down. In the face of death he embraces life, and discovers his self-worth. The lesson is as much the teacher's as it is the pupil's. There is a dual process being traced from ignorance to enlightenment, from cynicism to faith.

Gattaca (Film, 1997)

Set in a bleak future where only those who are genetically engineered to be perfect are allowed to play any significant role in society, *Gattaca* explores the notion of dreams and follows the story of a man who refuses to accept his fate. Vincent, the central character is an invalid – one who was born without any scientific interference. He is biologically inferior

and can never hope to enter the Gattaca facility, the launching place for shuttles to the stars, unless it is as a janitor.

Vincent refuses to accept his lot and so takes on the identity of Jerome Morrow who is genetically superior but has been paralysed in an accident. He is accepted into Gattaca but must ensure that his true identity is never discovered; a feat that becomes all the more difficult when his eyelash is found and points to him as a murderer within the clinical confines of the facility.

The film explores the relationship between Vincent and Jerome and raises questions about the burden of perfection and the bleakness of a world where emotion is replaced by automatons that move through cold and controlled environments. *Gattaca* is a topical film that deals with the issues of genetic engineering as well as developing suspense and character.

Harrison, Jane, *Stolen* (A, play, Currency Press, 1998, 38 pp.)

This tender and moving play tells of five young Aboriginal children forcibly removed from their parents, brought up in a repressive children's home and trained for domestic service and other menial jobs. The pain, poignancy and sometimes sheer desperation of their lives is seen through the children's own eyes as they struggle to make sense of their world. The play's conciliatory tone pleads for understanding between white and black, and for individual respect.

Keneally, Thomas, *The Chant of Jimmy Blacksmith* (A, PF)

Thomas Keneally's classic study of what it means to be caught irreconcilably between the two worlds of Aboriginal and White Australia, and being unable to really fit into either, remains as powerful, confronting and topical as when it first appeared.

Through his vivid recreation of the life of Jimmy Governor in his tragically divided character Jimmy Blacksmith (son of an Aboriginal mother and a white father), Keneally poses questions, rather than offers answers, as he explores race relations at the time of Federation.

The novel moves swiftly through the various stages of Jimmy's short life, from his fruitless struggles to find acceptance in a white world that has held out the illusion of material prosperity and belonging, to his violent response to the emptiness of this cruel promise.

Koch, Christopher, *The Year of Living Dangerously* (A, PF, Vintage, 1998)

Christopher Koch's esteemed novel is a veritable mine for readers who wish to explore the enigmatic world of Indonesia. Charting the lives of two Australian citizens, a journalist and his cameraman, Koch brings to life the capital city of Jakarta during the colorful and intriguing reign of Sukarno. The famous September coup and subsequent massacre which conclude the tale are but a prelude to a much greater Asian cataclysm, alluded to throughout the text – Vietnam.

The Year of Living Dangerously allows the world of the immediate past to unfold through a well-paced narrative and a fascinating love story. Added to this, the great strength of the novel lies in its delineation of character; most memorable is the masterly portrait of the dwarf cameraman, Billy Kwong. Given the richness of the novel which employs complex

imagery and explores matters of the spirit, notably the place of myth in everyday life, this work would be a splendid study for students who would respond to a more challenging text.

Lawson, Henry, *Short Stories* (A, PF)

(The stories for study are as follows: 'The Drover's Wife', 'The Bush Undertaker', 'The Union Buries its Dead', 'On the Edge of a Plain', 'Bill, the Ventriloquial Rooster', 'The Loaded Dog', 'Brighten's Sister-in-Law', 'A Double Buggy at Lahey's Creek', 'Water Them Geraniums', 'Telling Mrs Baker', 'A Child in the Dark and a Foreign Father'.)

(N.B. All of these stories are available in several current editions of *Henry Lawson's short stories*)

The set stories represent a range of the finest pieces of Lawson's work. Some of the best-known comic pieces are here, as well as the exquisitely crafted 'sketch-stories' that present extraordinary impressions of rural life at the end of the eighteenth century. The selections from the Joe Wilson stories which read as a 'discontinuous narrative', an incomplete novel of courtship and marriage, not only provide a window into the past, but also offer keen insights into the human condition. One may query Manning Clark's claim that 'Australia is Lawson writ large', but the stories are accessible, immensely enjoyable and present an intriguing vision of rural life in this country.

Lewis, Janet, *The Wife of Martin Guerre* (PF)

In sixteenth-century France, Bertrande is married as a child to Martin Guerre, the son of a prosperous farmer. Martin later runs away to become a soldier, deserting Bertrande and their child. When he unexpectedly returns years later, Bertrande becomes convinced it is not the same man. She finds herself caught between passionate love for a man who may not be her husband, and the dictates of her conscience. This simply-told yet rich tale examines conflicting loyalties to family, moral code, personal interest and religious faith.

Malouf, David, *Dream Stuff* (A, PF, Chatto & Windus, 2000)

David Malouf's most recent collection of 12 stories are of a distinctly different time and place, yet all are set in the multi-faceted landscape of Australia and threaded together by the motif of the dream: day-dream, night-dream, fantasies, echoes and imaginings.

The impact of the continent's ragged past on the present, especially the wars of the mid-twentieth century, is central to the stories. Australia may be perceived as Edenesque, yet for the people who inhabit these tales, life in this country is seen as demanding resourcefulness and tenacity, particularly in their response to encountering the unexpected.

Malouf's stories in *Dream Stuff* are deceptively simple and conventional in technique, yet always multi-layered and elegantly expressed.

MacLeod, Alistair, *No Great Mischief* (PF, Jonathan Cape, 1999, 262 pp.)

The narrator, Alexander MacDonald, begins the story in the 1980s but soon takes us back to 1779 when his forebears from the clan *Chalum Ruaidh* were driven out of Scotland. After a terrible journey, the family begins life anew at Cape Breton, Nova Scotia. The harsh history of the tightly knit MacDonald

family is intertwined with the history of Canada; the present has no meaning without an understanding of the past and the place of duty, loyalty and the bonds of family love. MacLeod has drawn many fine strong characters in this powerful narrative. This is an epic, lyrical, passionate and moving novel full of humour and colour.

O'Brien, Tim, *The Things They Carried*, (PF, Flamingo, 236 pp.)

Drawing upon his own experience as an infantryman in Vietnam, Tim O'Brien has written a multi-layered text which defies any clear distinctions between the short story and the novel. Recurring characters and interwoven tales take the reader into the lives of those soldiers involved in the appalling carnage of the war zone where the writer's concerns focus not only on the military and political aspects of the Vietnam experience but, moreover, the mental and emotional anguish that the American soldiers carried with them throughout the war and beyond. As with the poet Wilfred Owen, O'Brien's subject is the horror and the pity of war.

Provoost, Anne, *Falling* (PF, 1997, Ark Fiction, Allen & Unwin, 285 pp.)

Set in a small hill town not far from Antwerp, this is the story of Lucas, a sixteen-year-old who spends the summer with his mother visiting the home of his recently deceased grandfather. It is also the story of contemporary Europe and this generation's struggle to both accept and move on from the inheritance of the holocaust. While falling in love with a beautiful young Jewish dancer, Caitlin, Lucas is also drawn into the insidious world of extreme nationalism and racism, and finds himself trapped in activities he does not choose but fails to avoid. And all the while, he uncovers ever more troubling details about the grandfather he loved but clearly did not fully know. These three threads inevitably collide and end in tragedy. The text has much to offer young Australian readers, exploring as it does the origins and power of race-based nationalism and the burden of individual responsibility.

Quindlen, Anna, *One True Thing* (PF, 1999, Random, 289 pp.)

When her mother, Kate, is diagnosed with cancer, 24-year-old Ellen Gulden is persuaded by her father to give up her job in New York to come home and nurse her. Ellen's experiences during the following months transform her from an aggressive, emotionally suppressed overachiever into a woman who begins to appreciate the subtleties of human relationships and the complex nature of love. Tension is added to this very moving story when Ellen is charged with killing her dying mother – a crime that she could not commit.

Shakespeare, William, *Othello* (Play, New Penguin Shakespeare)

Othello, one of Shakespeare's greatest plays, studies the ways in which racial and gender tensions in Venice impinge on the relationship between Othello and Desdemona to produce tragedy. The audience is invited to ask whether Othello, with his capacity for jealousy, has the prime responsibility for the catastrophe; whether it is largely attributable to the machinations of Iago; or whether the blame must finally be placed upon a flawed society.

***Shakespeare in Love*, (Film, 1998, 123 mins)**

Tom Stoppard's exhilarating screenplay sets *Romeo and Juliet* in the time of Shakespeare, with Shakespeare himself becoming the star-crossed lover, Romeo. The film explores the connections between the real world and the world of the theatre, both for Shakespeare's actors, the sixteenth-century Londoners, and for us, the viewers. The film is full of jokes, allusions, verbal brilliance and sheer good fun.

Sophocles, *Oedipus Rex* (Play, in *The Theban Plays*, Penguin Classics, 1974)

This monument of Ancient Greek drama tells the searing tale of the ill-fated Oedipus who, inadvertently, killed his own father, married his mother and, as a consequence, experienced the tragic 'fall' from an apparent situation of security and power. The play, which is often titled *Oedipus Tyrannus*, examines the dominating character of the ruler, so full of pride and self-assurance, seemingly unaware of the precariousness of human existence. Alongside him we have the frightened cynicism of Jocasta, the nearly puritanical loyalty of Creon, the awesomeness of Tiresias and the uncertain voice of the Chorus.

The dynamic pace of the drama and the profound insight it offers into human motive and circumstance ensure that this accessible and rich study will provide a challenging study for many students.

***The Player* (Film, 1992, 123 mins)**

Director Robert Altman examines the world of movie making. Tim Robbins stars as a Hollywood producer whose career is in trouble. While the dealing, scheming and studio politics go on around him, he starts to receive anonymous death threats from a disgruntled writer and, later, becomes the primary suspect in a murder investigation. This blackly comedic film explores the themes of greed and power beneath the glitz of Hollywood.

Ung, Loung, *First They Killed My Father* (Non-fiction, HarperCollins, 2000, 238 pp.)

Whilst many adults will be aware of the horrors of the killing fields in Pol Pot's 'Kampuchea', most students are unaware of this recent holocaust and its consequences.

Loung Ung's autobiography is a searing account of the plight of her family as the Khmer Rouge attempted to deny history, begin time again with Year Zero, and implement an agrarian revolution based upon the brutal slavery of the Cambodian people.

The power of *First They Killed My Father* arises from the fact that this compelling picture of the horror of this brutal regime is the tragic tale of one particular family – when that very institution was dismantled – but it comes to represent the plight of all besieged people in that blighted nation.

Ultimately this most accessible text is a life affirming account of endurance, humanity and a celebration of family life.

Wiesel, Elie *Night* (Non-fiction, 1981, Penguin, 126 pp.)

Based on Elie Wiesel's experiences in Nazi concentration camps during World War Two, this is the story of a teenager who witnesses the death of his family in one of these camps.

He is racked with guilt at having survived himself, and the writing explores not only his loss of innocence, but also his loss of faith as he questions how his God could have allowed such evil to occur.

Witting, Amy, *I for Isobel* (A, PF)

Amy Witting’s *I for Isobel* is a female rites of passage novel, a ‘portrait of the artist as a young woman’. Isobel’s quest for independence and separate identity is marked by her intelligence, her anxiety and her sense of the absurd. The story is structured in a series of five self-contained episodes, each luminous with Isobel’s insights or epiphanies as she moves from her working-class Sydney home to a Catholic school, a boarding house, encounters with university students and the world of work. Her ‘getting of wisdom’, that takes her from the entrapment of family into transcendent awareness of her identity as a writer in the ‘word factory’, is told with compassion, mordant humour and powerful dramatic realism.

Guidelines for text selection

The text selection panel selected these texts in accordance with the following guidelines.

Each text selected for the VCE English and English (ESL) Text list, including school-selected texts, will:

- have literary merit and be worthy of close study;
- be an excellent example of form and genre;
- sustain intensive study, raising interesting issues and providing challenging ideas;
- be appropriate for both male and female students;
- be appropriate for the age and development of students and, in that context, reflect current community standards and expectations.

The text list as a whole will:

- be suitable for a wide range of students, including second language students;
- reflect the cultural diversity of the Victorian community;
- include a balance of new and established works;
- include texts that display affirming perspectives.

The VCE English/ESL text list must:

1. contain 30 available texts
2. represent the full range of texts indicated in the study design in the following approximate proportions:
 - 13 novels
 - 3 collections of short stories
 - 2 collections of poetry or songs
 - 4 plays
 - 4 non-print texts
 - 4 non-fiction texts
3. contain at least ten texts by or about Australians, distributed across as many of the text categories (see point 2) as possible
4. contain both popular and frequently-taught texts
5. contain print and non-print texts that are freely available, preferably for sale
6. contain no titles in common with those on the VCE Literature list
7. be reviewed annually, with approximately 25% of the texts being changed. No text should appear for more than four consecutive years and newly selected texts should appear

on the list for at least two years to allow for consolidation of use in the classrooms

8. be accompanied by full bibliographic details where necessary.

Literature

Text list 2003

The following texts proposed by the Literature Text Selection Panel have been approved by the VCAA as suitable for study in 2003. The texts were selected in accordance with the following criteria and guidelines.

Criteria for text selection

Each text selected for the VCE Literature text list will:

- have literary merit and be worthy of close study
- be an excellent example of form and genre
- sustain intensive study, raising interesting issues and providing challenging ideas
- be appropriate for both male and female students
- be appropriate for the age and development of students and in that context reflect current community standards and expectations.

The text list as a whole will:

- be suitable for a wide range of students, including second language students
- reflect the cultural diversity of the Victorian community
- include a balance of new and established works.

Guidelines for text selection

The VCE Literature Text list is determined within the following guidelines:

1. thirty texts should be available for the examination and school-assessed coursework (List B)
2. forty additional texts should be available for the school-assessed coursework (List A)
3. the list must represent a range of forms, experiences and voices, as described in the study design
4. genres for List A should be represented in the following approximate numbers:
 - 10 novels
 - 10 performances
 - 8 poetry
 - 6 short stories
 - 6 other literature
 genres for List B should be represented in the following approximate numbers:
 - 9 novels
 - 9 performances
 - 6 poetry
 - 3 short stories
 - 3 other literature
5. approximately one third of the texts must be Australian
6. approximately 75% of the texts must be standard texts that would be expected to be familiar to most literature teachers

7. there must be no overlap with the VCE English Text list
8. full bibliographic details must be supplied where necessary.

This list should be read in conjunction with the section headed 'Text selection' in the Literature Study Design.

The list is presented in two parts. The following notes explain the two-part list:

1. At least two texts must be selected from Part A and at least two texts must be selected from Part B.
2. Texts used as the basis for achieving outcomes in the school-based coursework may be selected from either List A or List B.
3. The texts selected as the basis for the examination responses must come from List B.
4. The choice of specific Part A poems is a teacher decision.
5. For texts in Part B, students should work with the specific poems listed for each poet.
6. An (A) placed beside a text title indicates an Australian text. This should be considered when selecting texts to meet the requirements specified in the Literature Study Design.
7. For plays, films or television mini-series, the printed text (where available) – play or screenplay – is the version to be used as the basis for school-based coursework. Where a film or television mini-series is set for study in Part A and there is no published script available, the visual text should form the basis of the study. Schools should note that this applies only to Part A of the list: it is impossible to study such texts in Part B without the script, because of the nature of the examination.

Part A

(#) This indicates the number of years in the current cycle this text has appeared on the Literature text list prior to 2003.

Novels

- Brontë, Charlotte, *Villette*, Penguin, 1985 (1)
 Burke, James Lee, *In the Electric Mist with Confederate Dead*, Orion, 1997 (1)
 Eliot, George, *The Mill on the Floss*, Penguin Classics, 1980
 Ham, Rosalie, *The Dressmaker*, Duffy and Snellgrove, 2000 (A)
 Hewett, Dorothy, *Bobbin Up*, Vulgar Press 1999 (A) (1)
 James, Henry, *Washington Square*, Penguin, 1995 (2)
 Marquez, Gabriel Garcia, *Chronicle of a Death Foretold*, Penguin, 1996
 Smith, Michael Marshall, *Only Forward*, Harper Collins, 1998 (1)
 Tolstoy, Leo, *Anna Karenina*, Penguin Classics, 1978 (2)
 Wright, Alexis, *Plains of Promise*, UQP, 1997 (A) (1)

Plays, film or television mini-series

- Aristophanes, *Lysistrata in Four Plays by Aristophanes*, Penguin, 1994
 'Come in, Spinner' (TV series, ABC Productions) (Available for borrowing from Cinemedia Tel: (03) 9929 7040 and selected video rental stores. Available for purchase from Maxwell's Tel: (02) 9973 2277) (A) (3)
 Dorfman, Ariel, *Death and the Maiden*, Currency Press, 1994 (3)
 Ibsen, Henrik, *Ghosts*, Penguin Classics, 1964 (2)
 Jonson, Ben, *Volpone*, Penguin Classics, 1998

- Parsons, Nick, *Dead Heart*, Currency Press, 1994 (A) (3)
 Romeril, John, *This Floating World*, Currency Press, 1992 (A) (3)
Walkabout (Available for borrowing from Cinemedia Tel: (03) 9929 7040 and video rental stores. Available for purchase from Maxwell's Tel: (02) 9973 2277) (A) (2)
 White, Patrick, *A Cheery Soul*, Currency Press, 2001 (A)
 Williams, Tennessee, *A Streetcar Named Desire*, Penguin, 1959 (3)

Short stories

- Allende, Isabel, *The Stories of Eva Luna*, Penguin, 1991
 Bail, Murray, *The Drover's Wife and Other Stories*, Text Publishing, 1998 (A) (2)
 Ford, Richard, *Rock Springs*, Harvill Press, 1966
 Lahiri, Jhumpa, *Interpreter of Maladies*, Flamingo, 2000
 Lawrence, D H, *Selected Short Stories*, Penguin, 1998 (3)
 Mansfield, Katherine, *The Garden Party*, Penguin, 1977 (3)
 Masters, Olga, *Collected Stories*, UQP, 1996 (A) (2)
 Trevor, William *After Rain*, Penguin, 1997 (2)

Other literature

- Junger, Sebastian, *The Perfect Storm*, Fourth Estate, 2000 (2)
 Rees, Siân, *The Floating Brothel*, Hodder, 2001 (A)
 Remnick, David, *King of the World*, Picador, 1999 (1)

Poetry

- Bishop, Elizabeth (2)
 Cummings, E E (2)
 Hopkins, Gerard Manley
 Keats, John
 McMaster, Rhyll (A) (3)
 Murray, Les (A) (3)
 Neilson, Philip (A)
 Pope, Alexander
 Wright, Judith (A) (1)

Part B

Note: The Victorian Curriculum and Assessment Authority does not prescribe editions for study: any complete edition may be used. However, please note that the editions listed below are those from which the passages for the examination will be selected.

(#) This indicates the number of years in the current cycle this text has appeared on the Literature text list prior to 2003.

Novels

- Austen, Jane, *Pride and Prejudice*, Penguin, 1996 (1)
 Banville, John, *The Book of Evidence*, Minerva, 1990 (3)
 Blain, Georgia, *Closed for Winter*, Penguin, 1998 (A) (1)
 di Lampedusa, Giuseppe, *The Leopard*, Harvill, 1966 (1)
 Miller, Alex, *Conditions of Faith*, Allen & Unwin, 2001 (A)
 Maxwell, William, *So Long, See You Tomorrow*, Harper Collins, 1998 (2)
 Messud, Claire, *The Last Life*, Picador, 1999
 Morrison, Toni, *Beloved*, Vintage, 1997 (2)
 Twain, Mark, *The Adventures of Huckleberry Finn*, Penguin Classics, 1996 (3)
 White, Patrick, *A Fringe of Leaves*, Vintage, 1997 (A) (1)

Plays, films and television mini-series

- Chekov, Anton, *The Cherry Orchard*, Translated by Elisaveta Fen, Penguin, 1959
Davis, Jack, *No Sugar*, Currency Press, 1996 (A)
Euripides, *The Bacchae*, Penguin, 1964 (3)
Shakespeare, William, *Antony and Cleopatra*, New Penguin Shakespeare, 1966 (2)
Shakespeare, William, *Richard II*, New Penguin Shakespeare, 1966 (1)
Stoppard, Tom, *Arcadia*, Faber & Faber, 1993 (3)

Short stories

- Farmer, Beverley, *Collected Stories*, UQP, 1996 (A)
Munro, Alice, *Dance of the Happy Shades*, Vintage, 1998 (1)
O'Connor, Flannery, *Everything that Rises Must Converge*, Faber & Faber, 1985 (3)

Other literature

- Sebald, W G, *The Emigrants*, Harvill Press, 1997 (2)
Lynch, Thomas, *The Undertaking*, Vintage 1998 (3)
Drewe, Robert, *Shark Net*, Penguin, 2001 (A)

Poetry

The Riverside Chaucer, Oxford University Press, 1988

- Either The General Prologue or The Wife of Bath's Prologue and Tale (1)

Blake, William, Selected Poetry, Penguin, 1988 (2)

- The Little Black Boy
Holy Thursday (Songs of Innocence) (p. 27)
The Chimney Sweeper (Songs of Innocence) (p. 28)
The Fly
The Tyger
A Poison Tree
The School Boy
London
The Chimney Sweeper (Songs of Experience) (p. 50)
The Smile
Auguries of Innocence
'And did those feet in ancient time'

Forbes, John, Collected Poems, Brandl & Schlesinger, 2001 (A)

- poem
Antipodean Heads
Speed, a Pastoral
Europe: a guide for Ken Searle
Death an Ode
Love Poem (page 158)
Police Elegy
On Tiepolo's *Banquet of Cleopatra*
Anzac Day
3 songs for Charles Darwin

Gray, Robert, New Selected Poems, Duffy and Snellgrove, 1998 (A) (2)

- North Coast Town
The Estates
Walking in an American Wood
The Canoe
A Country Town
Diptych

- Curriculum Vitae
A Garden Shed
Currawongs
The Circus
Impromptus (p. 274)

Shakespeare, William, Sonnets, The Pelican Shakespeare, 1985

- 18 Shall I compare thee to a Summers day?
35 No more bee greev'd at that which thou hast done
65 Since brasse, nor stone, nor earth, nor boundless sea
73 That time of yeeare thou maist in me behold
94 They that have powre to hurt, and will doe none
104 To me faire friend you never can be old
116 Let me not to the marriage of true mindes
129 Th'expençe of Spirit in a waste of shame
130 My Mistres eyes are nothing like the Sunne
138 When my love sweares that she is made of truth

Rich, Adrienne, The Fact of a Doorframe, W W Norton & Co., 1994

- Storm Warnings
Aunt Jennifer's Tigers
The Knight
Necessities of Life
Diving into the Wreck
White Night
Phantasia for Elvira Shatayev
Twenty-one Love Poems 1 and 21
North American Time
Integrity

Strauss, Jennifer, Tierra del Fuego, Pariah Press, 1998 (A) (3)

- (Available from VATE, 290 Rathdowne Street, Carlton North 3054, Tel: (03) 9347 3918)
A Just Cause
After a Death
An End to Innocence
Cold Anniversary
Migrant Woman on a Melbourne Tram
Solstice
Son and Moon: Scenes from Maternal Life
Songs our Mothers Teach Us
The Red Divan
The Snapshot Album of the Innocent Tourist
Tierra del Fuego
Wife to Horatio

Yeats, W B, Selected Poems, Penguin, 2000

- When You are Old
The Song of Wandering Aengus
The Wild Swans at Coole
Easter 1916
On a Political Prisoner
The Second Coming
A Prayer for my Daughter
Sailing for Byzantium
Meditations in Time of Civil War
Long-legged Fly

Annotations of texts new to the Literature list 2003

These annotations of texts new to the Literature list in 2003 are provided to assist teachers with text selection. The comments are not intended to represent the only possible interpretation or a favoured reading of a text; nor do they represent the view of the VCAA. The list is arranged alphabetically by author or poet. Films are listed by title. The VCAA does not prescribe editions: any complete edition may be used. However, it should be noted that editions nominated for titles from the Part B list are those from which the passages for the examination will be selected. No specific editions are nominated for poets from the Part A list as the choice of poems is a teacher decision.

Allende, Isabel, *The Stories of Eva Luna* (Short stories, Part A, Penguin, 1991)

Set in South America, Allende weaves a rich cultural tapestry of characters whose life stories provide common threads and intertwining themes. The stories in this collection celebrate the heroic deeds of women in violent, barbaric worlds. Allende's style of writing is vivid, poetic and totally enthralling. Themes running through the collection include sensual romance and sexual tension, religious belief and the ability of the human heart to survive against all odds.

Aristophanes, *Lysistrata* (Play, Part A, in *Four Plays by Aristophanes*, Penguin, 1994)

Written 21 years into the Peloponnesian War, the play revolves around the women of Athens who finally tire of losing their sons on the battlefield and conspire to deny their husbands sexual intercourse until they make peace with the Spartans. *Lysistrata*, who leads the revolt, is one of Aristophanes' most completely realised characters. Although the play is light-hearted, it was written out of the poet's grief over the thousands of Athenians who had recently lost their lives in the terrible defeat at Syracuse.

Chekov, Anton, *The Cherry Orchard* (translated by Elisaveta Fen) (Play, Part B, Penguin, 1959)

Though Chekhov insisted that the play was 'a comedy, in places even a farce,' playgoers and readers often find a touch of tragedy in the decline of the charming Ranevskaya family. Madame Ranevskaya, who has spent five years in Paris to escape grief over her young son's death, returns to her home in Russia ridden with debt. She is obliged to decide how to dispose of her family's estate, with its beautiful and famous cherry orchard. The coarse but wealthy merchant Yermolai Lopakhin suggests that Mme Ranevskaya develop the land on which the orchard sits. Eventually Lopakhin purchases the estate and proceeds with his plans for a housing development. As the unhappy Ranevskayas leave the estate, the sound of saws can be heard in the orchard.

Drewe, Robert, *Shark Net* (A, Other literature, Part B, Penguin, 2001)

Drewe has woven together threads of starkly differing texture: an account of his ordinary suburban childhood, adolescence and early adulthood in Perth and an imaginative reconstruction of the murder, chaos and tortured psyche of multiple murderer Eric Cooke, who worked briefly for Drewe's father's company.

Cooke made deliveries to Drewe's home and one of his victims was a young friend of Drewe's. As a young journalist, Drewe reported on Cooke's trial. He said 'the murders were inextricably entwined with events in my own family ... I had, finally, to write about it'. *The Shark Net* is a vibrant, compelling and haunting memoir.

Eliot, George, *The Mill on the Floss* (Novel, Part A, Penguin Classics, 1980)

George Eliot follows the relationships of a brother and sister, Tom and Maggie Tulliver, in this twentieth century novel. Eliot has accurately reflected the economic changes of the period when rural England was ceasing to be purely agricultural and instead farming, industry and commerce were combining. For Mr Tulliver, the Mill is central to his emotional life and the novel explores his resistance to accept change and the effect this has on his family. In contrast, Maggie, his romantic daughter, is caught between her unfulfilled aspirations and her piety. The inner reflections of her characters are the central aspect of Eliot's fiction, in its concern with realism, moral choice and action.

Farmer, Beverley, *Collected Stories* (A, Short stories, Part B, UQP, 1996)

Beverley Farmer's reputation as a deeply sensitive and lyrical writer was established with her short stories. Her two collections *Milk* and *Home Time* are included here with five uncollected stories and others which were part of *A Body of Water*. The stories in this richly rewarding collection unfold in the order in which they were written. As she explores the frailty of emotional experience, Farmer places her characters in a luminous domain of elemental sensual experience. Her eye for detail and sensitivity to nuance distinguish her as a very fine writer indeed.

Forbes, John, *Collected Poems* (A, Poetry, Part B, Brandl & Schlesinger, 2001)

John Forbes was part of the vigorous generation of young Australian writers whose fresh styles and new ideas began to be noticed in the late 1960s, though he was younger and arrived a little later on the scene than most of them. For all their intellectual dexterity, his poems are easy to read, and Forbes was almost self-consciously Australian. Forbes' work is known for the way he is able to distil the contemporary world with precision and passion.

Ford, Richard, *Rock Springs* (Short stories, Part A, Harvill Press, 1996)

These ten sharply-etched stories all offer a powerful and compelling glimpse of contemporary American life. With their predominantly small-town settings and cast of loners, dreamers and failures, they show us an America where the Dream has long since been bankrupt, but where Ford's characters continue to try to keep their heads above water by whatever means they can. A number of the stories focus particularly on family conflict, often through the eyes of a child, as Ford explores a set of recurring themes from different angles. His mastery of realism is clear in a style which is sparse but at times lyrical, especially in his depictions of the prairie landscape.

Ham, Rosalie, *The Dressmaker* (A, Novel, Part A, Duffy and Snellgrove, 2000)

Peopled with exotic characters *The Dressmaker* is a story of love, hate and haute couture, set in a country town that's disconcerting to visit but a biting comedy and heartbreaking place to live. Dungatar is a small country town, where the townspeople's eccentricities are many and varied. But none of these can compare to the sin of Tilly and her mother: to have come from somewhere else. At first ostracised, the townspeople gradually accept her in order to make use of her extraordinary dressmaking skills and, at last Tilly feels that she might have found home.

Hopkins, Gerard Manley (Poetry, Part A)

Hopkins' style is unique – a combination of Anglo-Saxon alliterative stress patterns, and a truly modern consciousness of spirituality and doubt. Although he draws heavily on Mediaeval techniques of versification, the poet's language escapes the flatline of the archaic through an energetic dynamism. The result is what he terms, 'sprung rhythm', wherein phonemes reach a level of excitement through rhythmic juxtaposition of stressed and unstressed syllables in an at times choppy, at times smooth pattern. Hopkins seems to incorporate all facets of expression in his work, but certainly not in a pedantic fashion. He is a metaphysical poet in the most honest and unassuming manner. The different textual layers arise and intermingle organically in the medium of the very accessibly, very human voice of a humble poet.

Jonson, Ben, *Volpone* (Play, Part A, Penguin Classics, 1998)

First performed in 1606, this satirical comic drama, set in Venice, follows the fortunes of legacy hunters vying to be heirs of a wealthy Venetian, Volpone (the fox), whom they believe to be at death's door. These characters represent a range of human vices, such as greed, lust and perversity. Volpone, a sensualist, delights both in his gold and in stringing along the legacy hunters. His parasitic co-conspirator Mosca (the fly) deceives his master in a trickster-tricked twist to the plot, in which deceptions escalate until all explodes in the end. A subplot satirises the Englishman abroad, and a love story adds a 'moral' dimension to a universe that becomes increasingly chaotic as the plot develops. Passages of exquisite poetry reveal the essential corruption at the heart of this world, but what is most apparent is the sheer fun and theatricality of the drama.

Keats, John (Poetry, Part A)

The poetry of John Keats exemplifies the Romantic themes of subjectivity and imagination. Continuing the Romantic project of Wordsworth, Coleridge and Shelley, Keats further refined the poetic vocation as an immersion in both the sensuous beauty of nature and the traditional forms of aesthetic experience. Keats' poetry derives largely from the poet's own complex aestheticist faith. Keats' ideal of artistic beauty is developed in contrast to his recognition of the transience of physical beauty and of nature itself.

Lahiri, Jhumpa *Interpreter of Maladies* (Short stories, Part A, Flamingo, 2000)

These nine short stories deal with the pain – and the excitement – of leaving the comfort of a familiar culture and the jump

into another. The writer explores the inner experiences of characters facing this biculturalism and evokes a poignant empathy with them. With few exceptions the characters are Indian and they juggle with their strict traditions and the westerners they encounter. Although this theme runs through all the stories the characters are diverse and their internal conflicts are quite individual. Lahiri's stories can be wittily observant, but gentle with an undertow of sadness.

Marquez, Gabriel Garcia, *Chronicle of a Death Foretold* (Novel, Part A, Penguin, 1996)

The plot reconstructs a death that occurred 27 years before in a small town, somewhere in Latin America, in no definable era. The relatively poor residents of this intimate town all seem to know that Santiago Nasar is to be murdered. Yet this man, who does have friends, dies. The story line moves back and forth in time but as we gather the details of the murder, it is inevitable that Nasar is meant to die. It is his fate. The novel reflects on this theme of fatalism, the problems of remembering and reaching the truth of a crime and how small towns work. This is a very simple story that allows us to know the town. We understand its geography, its architecture, its religion and the way families and factions think and behave. The writing gathers the importance of a myth.

Messud, Claire, *The Last Life* (Novel, Part B, Picador, 1999)

As the novel opens in 1989, Sagesse LaBasse, the fourteen year old narrator, appears to be experiencing a typical adolescence: intense relationships with girlfriends, insecure feelings about her appearance, unpredictable romances, conflict with parents and so on. When her grandfather, in a fit of rage, shoots at a group of her friends larking about in the swimming pool and disturbing the guests of the hotel he owns, everything changes. Sagesse begins to understand the tragic weight of the past on her family, who were forced out of their beloved Algeria. Even though they materially prosper on the shores of the Mediterranean in southern France, exile brings about a profound sense of displacement and loss, which reverberates in the lives of successive generations.

Miller, Alex, *Conditions of Faith* (A, Novel, Part B, Allen & Unwin, 2001)

Emily Stanton is a young woman who desires to launch herself into life and the future, but a future imagined far from the strictures of her family and the provincial expectations of Australian society in the 1920s. To achieve her independence Emily makes the ironic choice to marry, a marriage that will carry her to Paris, the centre of European modernity, and the opportunity to realise her own long held visions of a life characterised by personal freedom and the right to be permitted 'to not know her own mind'.

Neilson, Philip (A, Poetry, Part A)

Flexible and accessible, Neilson's verse frequently mingles an easy wit and a sinister surrealism with unpredictable effects. His poems take a fresh, humorously disturbing look at familiar myths and cultural heroes. Philip Neilson's poetry is often satirical – that is, it uses comedy, parody or irony to criticise what he sees as human failings, social injustice or absurdity.

Pope, Alexander (Poetry, Part A)

Who wrote the following? 'Fools rush in where angels fear to tread'. 'Know thyself, presume not God to scan;/ The proper study of mankind is man', 'A little learning is a dangerous thing'. Regarded as the leading eighteenth-century English poetic satirist, in his versatile, intense and dramatic poetry Pope wittily mocks vanity, conceit, boorishness, miserliness and pettiness, as well as hack writers and politicians. For example, in his mock-heroic poem 'Rape of the Lock', Pope ridicules the fashionable life, using a parody of epic poetry to compare the trivial with the heroic, such as war on the battlefield with war between the sexes, violence and rape with the cutting of a lock of hair, and in 'The Dunciad' he makes a savage attack on the bankrupt cultural values of his critics. At all times his concern is that mankind should act with good sense and humanity.

Rees, Siân, *The Floating Brothel* (A, Other literature, Part A, Hodder, 2001)

In July 1789, 237 women convicts left England for Botany Bay in Australia on board a ship called *The Lady Julian*, destined to provide sexual services and a breeding bank for the men already there. This is the enthralling story of the women, the voyage, and life in early convict Australia. Based on masses of painstaking research into contemporary sources such as the convicts' trial records – most of them were prostitutes or petty thieves – and the first-hand account of the voyage written by the ship's steward, John Nicol, who fell in love with the convict Sarah Whitelam, this is a riveting work of recovered history.

Rich, Adrienne, *The Fact of a Doorframe* (Poetry, Part B, W W Norton & Co., 1994)

American poet Adrienne Rich uses her poetry in an intense exploration of herself and of her world. Moving from fairly traditional forms in her early works to a freer style as she discards conventional forms of verse and of thinking, Rich's poetry seeks to create 'the voice of the individual speaking not just to herself ... but to and from a collective, a social realm'. She struggles to free herself from a patriarchal system which divides and attempts to possess women, and persists in her dream 'of a common language'.

Shakespeare, William, *Sonnets* (Poetry, Part B, The Pelican Shakespeare, 1985)

The selection set for study (18, 35, 65, 73, 94, 104, 116, 129, 130, 138), ranges from poems that celebrate love and life to ones that challenge the conceits of Shakespeare's time. Highly recommended for their humour and the richness of their exploration of the human experience, a study of the Sonnets could offer students the opportunity to experiment with the sonnet form in their own creative response. The themes, language and imagery will be accessible to the twenty-first-century reader who is already a fan of the recent film versions of Shakespeare's plays.

White, Patrick, *A Cheery Soul* (A, Play, Part A, Currency Press, 2001)

'A Cheery Soul' explores ideas of goodness, grace and redemption in the unpromising settings of a suburban house, an elderly people's home and a church on the brink of collapse for want of a congregation. Miss Docker, the cheery soul of the title, represents the relentlessly blunt, practical coper, who knows what is good for others, but in fact dispenses guilt and inspires rejection. Although described as a comedy, Miss Docker's undoing of the spiritually tortured young Minister, by her confident ignorance and unforgiving practicality, is black. The humour comes out of the juxtaposition of the profound spiritual struggle for meaning with ordinary Australians in humdrum settings.

Yeats, W B, *Selected Poems* (Poetry, Part B, Penguin, 2000)

Yeats was one of the great and innovative poets of the twentieth century who has a compelling poetic presence. His poems have achieved a particular national significance for the Irish Republic. His poetry embraces a variety of literary forms and raises issues of identity, fidelity and patriotism. Tension between the value of art and poetic craftsmanship and heroic drama is characteristic of his work. He writes of the legendary, the mythological and the supernatural symbols that surround Irish tradition. Late in Yeats' career he emphasised that 'a poet writes always from his personal life; in his finest work out of its tragedy, whatever it be, remorse, lost love, or mere loneliness.'



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