



VCE **Bulletin** Supplement 1

Text list 2004

English

English as a Second Language

Literature

English/ESL

Text List 2004

The following texts proposed by the English Text Selection Panel have been approved by the Victorian Curriculum and Assessment Authority (VCAA) as suitable for study in 2004.

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 2004.

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 studied 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.

Note: Whilst the VCAA considers all the texts on this list suitable for study, teachers should be aware that in some instances sensitivity may be needed where particular issues are raised in certain texts. In selecting texts for study, teachers should make themselves aware of these issues prior to introducing the text to students.

Novels

Achebe, Chinua, *Things Fall Apart* (PF) (2)

Anderson, Scott, *Triage* (PF) (2)

Barker, Pat, *Border Crossing* (PF)

Chevalier, Tracy, *Girl with a Pearl Earring* (PF) (2)

Gaines, Ernest J, *A Lesson Before Dying* (PF) (1)

Greene, Graham, *The Quiet American* (PF)

Hardy, Thomas, *Tess of the D'Urbervilles* (PF)

Keneally, Thomas, *The Chant of Jimmie Blacksmith* (A) (PF) (1)

Koch, Christopher, *The Year of Living Dangerously* (A) (PF) (2)

Leigh, Julia, *The Hunter* (PF) (A)

Lewis, Janet, *The Wife of Martin Guerre* (PF) (1)

MacLeod, Alistair, *No Great Mischief* (PF) (2)

Witting, Amy, *I for Isobel* (PF) (A) (1)

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'.)

(**Note:** All of these stories are available in several current editions of *Henry Lawson's short stories*) (A) (PF) (1)

Malouf, David, *Dream Stuff* (A, PF) (2)

O'Brien, Tim, *The Things They Carried* (PF) (3)

Plays

Friel, Brian, *The Freedom of the City* (3)

Harrison, Jane, *Stolen* (A) (2)

Shakespeare, William, *Hamlet*

Sophocles, *King Oedipus* (1)

Non-print texts

Breaker Morant (A) (1)

Gattaca (1)

The Age of Innocence

The Player (3)

The Third Man (1)

Poetry

Hodgins, Philip, *Dispossessed* (A)

Silkin, John, *The Penguin Book of First World War Poetry*

Non-fiction texts

Tonkin, Daryl and Landon, Carolyn, *Jackson's Track* (A) (1)

Ung, Loung, *First They Killed My Father* (2)

Wiesel, Elie, *Night* (3)

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)

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 of white missionaries and colonial government into tribal society in the 1890s. 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, Pan, 1999)

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.

Barker, Pat, *Border Crossing* (PF, Penguin, 2002)

This powerful and taut novel focuses on what happens when a child convicted for murder, suddenly reappears as an adult in unsettling fashion in the life of the child psychologist whose evidence helped to convict him. Using some of the convention of the psychological thriller genre, Barker's swift moving narrative is ultimately a profoundly serious exploration of a range of difficult and important issues. Barker offers no easy answers to any of these questions and grounds her exploration in recognisable and hence believable characters and relationships. It is a challenging novel.

Breaker Morant (Film, A)

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 they acted under orders, the British General Staff, who wanted to distance themselves from the irregular practices of the war, used the Australians 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.

Chevalier, Tracy, *Girl with a Pearl Earring* (PF, HarperCollins, 1999)

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.

Friel, Brian, *The Freedom of the City* (in *Brian Friel: Plays 1*, Faber and Faber, 1996)

Set in Londonderry in 1970, this dramatic play focuses on the fate of three central characters – a middle-aged housewife and mother of 11, 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, Hodder, 2002)

Set in a segregated Cajun plantation quarter in the late 1940s in the United States of 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)

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, which is 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.

Greene, Graham, *The Quiet American* (PF, Vintage, 2001)

The narrator of Greene's classic novel, set in Indochina in 1955, is Thomas Fowler, a world-weary English reporter who is nevertheless an acute observer of foreign circles at a time when Vietnam is trying to assert independence from French colonial rule. *The Quiet American* is the idealistic Alden Pyle, sent to promote democracy under the guise of humanitarian aid. Phuong is the Vietnamese woman for whose affections both men compete. Graham Greene's novel evokes a time and place on the brink of change and turmoil.

The Quiet American raises questions about the motives of individuals and foreign political interests which remain as relevant and interesting now as they did at the time the novel was written in 1955.

Hardy, Thomas, *Tess of the D'Urbervilles* (PF, Penguin, 1998)

Tess Durbeyfield is sent to establish a connection with the d'Urbervilles, unaware that that family has merely assumed the name. Seduced by their son, Alec, Tess returns home, where her illegitimate child dies before being baptised. Seeking a fresh start, Tess travels to Talbothays, where she meets and marries Angel Clare. When she tells him of her past, he abandons her, despite his own previous indiscretions. Alec, apparently reformed, re-enters Tess's life, and pursues her again. Torn between Alec and Angel, who has also

returned, Tess murders Alec, is captured and executed. As the novel examines the notions of destiny, free will and religion in an apparently indifferent universe, the contradictions inherent in life itself, and the decline of the traditional agricultural lifestyle of the day, Hardy presents an indictment of the hypocrisy of nineteenth-century England in his sad tale of a 'pure woman' doomed by circumstance and personality.

Harrison, Jane, *Stolen* (Play, A, Currency Press, 2000)

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 are 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.

Hodgins, Philip, *Dispossessed* (Poetry, A, Angus and Robertson, 1994)

Set in rural Australia during the bi-centenary, *Dispossessed* is a remarkable verse-novella that centres on a family whose farm is about to be repossessed. The story spans three generations of the family and there are realistic and unflattering portraits of the old man who is bitter and negative; the husband who finds solace in the footy club booze-ups and a dream of 'shooting it out'; a heavily pregnant and disillusioned wife and a young girl who is watching the relationships within her family succumb to bickering and the harshness and hopelessness of life in rural Australia at this time.

The text refuses to romanticise the land. The lyrical description of the landscape is littered with evocative images of destruction and despair: myxo affected rabbits, the bloated corpse of a Hereford hanging in a tree after a flood and the foolish birds who nest in the roof even though 'the rats will get their eggs'. These images act as clear signposts to the fragmentation and destruction of the relationships within the family.

Philip Hodgins grew up in Shepparton in Victoria and there is an all-pervasive sense of familiarity that runs throughout the text. The characters and the landscape are unflinchingly presented and the use of the Australian vernacular and rhythms of speech make it a text that is reflective of key issues of Australian identity as well as an examination of relationships within families. It is an interesting irony that Hodgins has employed poetry to depict such unpoetic lives.

Keneally, Thomas, *The Chant of Jimmie Blacksmith* (PF, A, HarperCollins, 2001)

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 Jimmie 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 Jimmie'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* (PF, A, 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 colourful 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* (PF, A)

(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'.)

(*Note:* 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.

Leigh, Julia, *The Hunter* (PF, A, Penguin, 1999)

Julia Leigh's prize-winning debut novel is as dark and unforgiving as the harsh Tasmanian landscape in which it is set. 'M' is the anonymous protagonist sent by an anonymous bioengineering company to capture the last of the thylacine – that is, the Tasmanian tiger. Boarding with a fractured fatherless family and situated on the brink of society and the wilderness, M, the 'professional', braves the dangerous plateau where he tracks and hunts the creature believed to be extinct. As this novel is a strange and haunting study of a man apparently without a past, the tale is set in the present and

becomes, essentially, a fascinating delineation of the ‘hunter’ and the ethics of his quest.

Lewis, Janet, *The Wife of Martin Guerre* (PF, Penguin, 1977)

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.

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

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.

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

David Malouf’s most recent collection features 12 stories 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 mid-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.

O’Brien, Tim, *The Things They Carried* (PF, Flamingo 1991)

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.

Shakespeare, William, *Hamlet* (Signet, 1993)

Shakespeare’s revenge tragedy would provide something of a ‘core’ text for students, dealing as it does with a young man’s grappling with timeless questions about the nature of life and death. The play holds a rich double life – on the page and on the stage – and provides the opportunity for rigorous study and individual interpretation.

Silken, John, *The Penguin Book of First World War Poetry* (Penguin, 1997)

This comprehensive collection includes many of the finest British and European poems of World War I but also includes less well-known poets and works by women poets. Patriotism, anger, compassion, grief, death and survival are all encountered in reading the range of verse of the complex and diverse horrific experiences that portray the hideousness of war.

Sophocles, *King Oedipus* (in *The Theban Plays* trans. E F Watling, Penguin, 1986)

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 Rex*, 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 Teiresias 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 Age of Innocence* (Film)**

Martin Scorsese’s sumptuous adaptation of Edith Wharton’s classic novel, tells the story of a relationship made impossible by the social context of the characters. The convention-bound society of 1870’s New York, with its complex hierarchies, its rules and barriers, is powerfully represented. These conventions form a web that enmeshes Newland Archer (Daniel Day-Lewis), his fiancée, May (Winona Ryder), and her cousin, Ellen (Michelle Pfeiffer), the woman he loves. The film explores the interrelationship of individuals and their society, and the issue of honour and loyalty in collision with personal fulfilment.

***The Player* (Film)**

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.

The Third Man (Film)

Set in the symbolically divided post World War II Vienna, *The Third Man* shows the journey of an innocent, Holly Martins, writer of mediocre Westerns, into the heart of cynical European darkness. Martins has come to meet his old college buddy Harry Lime only to learn that Lime is dead, and was a war criminal who made his fortune in the drug trade. As the film evolves, it becomes a complex study of friendship set in a world whose codes often place betrayal above loyalty. *The Third Man* has become one of the hallmarks of modern cinematography with its dark, angular and quirky photography reflecting the characters' stories.

Tonkin, Daryl & Landon, Carolyn, *Jackson's Track* (A, Penguin, 2000)

Jackson's Track is the true story of bushman Daryl Tonkin and his beloved Aboriginal wife Euphemia who, from the 1930s onwards, lived and worked along Jackson's Track in Gippsland in South Eastern Victoria. Tonkin, now in his eighties and living in a primitive shack in West Gippsland, related the story of his life to Landon, a local schoolteacher who taught his grandchildren. It is a well-crafted narrative that recaptures a community and a way of life now vanished, and presents a simple, but inspiring story of loyalty, moral honesty, and the human-to-human recognition that can transcend clan and tribe and colour.

Ung, Loung, *First They Killed My Father* (HarperCollins, 2000)

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* (Penguin, 1981)

Based on Elie Wiesel's experiences in Nazi concentration camps during World War II, 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* (PF, A, Penguin, 1989)

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 text list for VCE English/ESL 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 classroom.
8. Be accompanied by full bibliographic details where necessary.

Literature

Text List 2004

The following texts proposed by the Literature Text Selection Panel have been approved by the Victorian Curriculum and Assessment Authority (VCAA) as suitable for study in 2004. 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 List A and at least two texts must be selected from List 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.

The texts selected as the basis for the examination responses must come from List B.

It should be noted that there will be no provision for students to write in the examination on any text not on List B.

3. The choice of specific List A poems is a teacher decision.
4. For texts in List B, students should work with the specific poems listed for each poet.
5. 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.
6. 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 List 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 List A of the list; it is impossible to study such texts in List B without the script, because of the nature of the examination.

Note: Whilst the VCAA considers all the texts on this list suitable for study, teachers should be aware that in some instances sensitivity may be needed where particular issues are raised in certain texts. In selecting texts for study teachers should make themselves aware of these issues prior to introducing the text to students.

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 text list for VCE Literature is determined within the following guidelines:

1. Thirty texts should be available for the examination.
2. Forty texts should be available for the School-assessed Coursework.
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 Stories
 - 6 Other Literature.Genres for List B should be represented in the following approximate numbers:
 - 9 Novels
 - 9 Performances
 - 6 Poetry
 - 3 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.

List A

(#) This indicates the number of years in the current cycle this text has appeared on the Literature text list prior to 2004.

Novels

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

Plays, film or television mini-series

- Aristophanes, *Lysistrata in Four Plays by Aristophanes*, Penguin, 1994 (1)
- Black Chicks Talking* (TV documentary, SBS Productions) (Available for purchase from Film Australia) (A)

Bovell, Andrew, *Speaking in Tongues*, Currency Press, 1998 (A)
 Ibsen, Henrik, *A Doll's House*, Penguin Classics, 1986
 Jonson, Ben, *Volpone*, Penguin Classics, 1998 (1)
 Lawler, Ray, *Summer of the Seventeenth Doll*, Currency Press, 1978 (A)
 Lorca, Federico García, *The House of Bernarda Alba*, Penguin, 2001
 Pinter, Harold, *The Birthday Party*, Faber, 1991
Walkabout (Available for borrowing from video rental stores and for purchase from Maxwell's Tel: 02 9973 2277) (A) (3)
 White, Patrick, *A Cheery Soul*, Currency Press, 2001 (A) (1)

Short stories

Allende, Isabel, *The Stories of Eva Luna*, Penguin 1991 (1)
 Bail, Murray, *The Drover's Wife and Other Stories*, Text Publishing, 1998 (A) (3)
 Ford, Richard, *Rock Springs*, Harvill Press, 1966 (1)
 Jolley, Elizabeth *Woman in a Lampshade*, Penguin, 1992 (A)
 Lahiri, Jhumpa, *Interpreter of Maladies*, Flamingo, 2000 (1)
 MacLeod, Alistair, *Island – Collected Stories*, Vintage, 2002
 Masters, Olga, *Collected Stories*, UQP, 1996 (A) (3)
 Trevor, William, *After Rain*, Penguin, 1997 (3)

Other literature

Pham, Andrew X, *Catfish and Mandala*, Flamingo, 2000
 Rees Siân, *The Floating Brothel*, Hodder, 2001 (A) (1)
 Remnick, David, *King of the World*, Picador, 1999 (2)

Poetry

Cummings, E E (3)
 Hopkins, Gerard Manley (1)
 Keats, John (1)
 Neilson, Philip (A) (1)
 Pope, Alexander (1)
 Porter, Dorothy (A)
The Penguin Book of Modern Australian Poetry (Ed Tranter & Mead), Penguin, 1991 (A)
 Williams, William Carlos
 Wright, Judith (A) (2)

List B

Note: The VCAA 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 2004.

Novels

Austen, Jane, *Pride and Prejudice*, Penguin, 1996 (2)
 Conrad, Joseph, *Heart of Darkness*, Penguin, 1995
 Blain, Georgia, *Closed for Winter*, Penguin, 1998 (A) (2)
 di Lampedusa, Giuseppe, *The Leopard*, Harvill, 1966 (2)
 Miller, Alex, *Conditions of Faith*, Allen & Unwin, 2001 (A) (1)
 Maxwell, William, *So Long. See You Tomorrow*, Harper Collins, 1998 (3)
 Messud, Claire, *The Last Life*, Picador, 1999 (1)
 Morrison, Toni, *Beloved*, Vintage, 1997 (3)

Forster, E M, *Howards End*, Penguin, 2001
 White, Patrick, *A Fringe of Leaves*, Vintage, 1997 (A) (2)

Plays, films and television mini-series

Chekov, Anton, *The Cherry Orchard*, translated by Peter Carson, Penguin, 2002 (1)
 Davis, Jack, *No Sugar*, Currency Press, 1996 (A) (1)
 Euripides, *Women of Troy*, Methuen, 1991
 Shakespeare, William, *Measure for Measure*, New Penguin Shakespeare, 2000
 Shakespeare, William, *Richard II*, New Penguin Shakespeare, 1974 (2)
 Shepard, Sam, *True West* Faber, 1997

Short stories

Farmer, Beverley, *Collected Stories*, UQP, 1996 (A) (1)
 (The stories from which the passages for the examination will be selected are as follows: 'Ismi', 'The Albatross', 'Inheritance', 'Melpo', 'Woman in a Mirror', 'Milk', 'Pumpkin', 'A Man in the Laundrette', 'A Woman with Black Hair', 'Home Time', 'Among Pigeons'.)
 Munro, Alice, *Dance of the Happy Shades*, Vintage, 1998 (2)
 Joyce, James, *Dubliners* Penguin, 2000

Other literature

Sebald, W G, *The Emigrants*, The Harvill Press, 1997 (3)
 Dalrymple, William, *City of Djinns*, Flamingo, 1994
 Drewe, Robert, *Shark Net*, Penguin, 2001 (A) (1)

Poetry

The Riverside Chaucer, Oxford University Press, 1988

Either The General Prologue or The Wife of Bath's Prologue and Tale (2)

Blake, William, Selected Poetry, Penguin, 1988 (3)

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) (1)

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) (3)*

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 (page 274)

Harwood, Gwen, *Selected Poems, Penguin, 2001 (A)*

In the Park
Suburban Sonnet
Littoral
The Violets
Father and Child
The Sea Anemones
The Secret Life of Frogs
Mother Who Gave Me Life
The Lion's Bride
Class of 1927
Night and Dreams

Rich, Adrienne, *The Fact of a Doorframe, W W Norton & Co., 2002 (1)*

Storm Warnings
Aunt Jennifer's Tigers
The Knight
Necessities of Life
Diving into the Wreck
White Night (*Note*: First line: Light at a window. Someone up.)
Snapshots of a Daughter-in-Law
Twenty-one Love Poems 1 and 21
North American Time
Integrity

Shakespeare, William, *Sonnets, The Pelican Shakespeare, 1985 (1)*

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 swears that she is made of truth

Yeats, W B, *Selected Poems, Penguin, 2000 (1)*

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 2004

These annotations of texts new to the Literature list in 2004 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 List B are those from which the passages for the examination will be selected. No specific editions or poems are nominated for poets from the List A list as the choice of poems is a teacher decision.

'Black Chicks Talking' (TV documentary, List A, Aust., SBS Productions)

Leah Purcell's own story is woven through this documentary. The chicks: Kathryn Hay, Deborah Mailman, Frances Rings, Sharon Finnan, Rachel Perkins, Cilla Malone, Tammy Williams, Rosanna Angus and Liza Fraser-Gooda explore their aspirations and identity as they tell their diverse stories to Purcell. Purcell's book of the same title is available and would support study of the documentary. A set of study notes is available from ATOM. The text challenges stereotypes and foregrounds the political and cultural contribution of young black women.

Bovell, Andrew, *Speaking in Tongues (Play, List A, Aust., Currency Press, 1998)*

Speaking in Tongues is a complex mystery of infidelity and deceit, told through a series of interlinked stories which draw strangers together and reveal the yawning chasms in their intimate relationships. As the playwright has said, 'It's about contracts being broken between intimates while deep bonds are forged between strangers. It maps an emotional landscape typified by a sense of disconnection and a shifting moral code. It's about people yearning for meaning and grabbing onto small moments of hope and humour to combat an increasing sense of alienation.'

Conrad, Joseph, *Heart of Darkness (Novel, List B, Penguin, 1995)*

A masterpiece of twentieth-century writing, *Heart of Darkness* exposes the tenuous fabric that holds 'civilisation' together and the brutal horror at the centre of European colonialism. Conrad's crowning achievement recounts Marlow's physical and psychological journey deep into the heart of the Belgian Congo in search of the mysterious trader Kurtz.

Dalrymple, William, *City of Djinn's (Other literature, List B, Flamingo, 1994)*

City of Djinn's peels back the layers of Delhi's centuries-old history, revealing an extraordinary array of characters along the way – from eunuchs to descendants of great Moguls. With refreshingly open-minded curiosity, William Dalrymple explores the seven 'dead' cities of Delhi as well as the eighth

city – today’s Delhi. Underlying his quest is the legend of the djinns, fire-formed spirits that are said to assure the city’s Phoenix-like regeneration no matter how many times it is destroyed.

Dickens, Charles, *David Copperfield* (Novel, List A, Signet, 2000)

David Copperfield is the novel that draws most closely from Charles Dickens’s own life. Its eponymous hero, orphaned as a boy, grows up to discover love and happiness, heartbreak and sorrow amid a cast of eccentrics, innocents, and villains. Though not the richest and deepest of Dickens’s novels, it is perhaps psychologically the most revealing, both of Dickens himself and the society of his time.

Euripides, *Women of Troy* (Play, List B, Methuen, 1991)

This play is the sole survivor of the trilogy Euripides wrote about the Trojan War. Set in the time between the fall of Troy and the departure of the Greek fleet for home, the play opens as the Trojan women, whose men are dead or have fled, are dealt out to their future masters. Astyanax, son of Hector, is slaughtered as a precaution and Troy herself is annihilated. The innocent suffer and the aggressor Odysseus triumphs (the audience knows he lives to old age) while the morally questionable Menelaus and Helen survive. Euripides condemns war and aggression, and the abuse of power, in this dark play of unrelieved suffering.

Forster, E M, *Howards End* (Novel, List B, Penguin, 2001)

E. M. Forster’s 1910 novel poses the Schlegel sisters, Margaret and Helen, who are intellectual, cultured, and ‘European’, against the solidly pragmatic and English Wilcox family, whose members distrust the life of the imagination. After a brief romance between Helen and Paul Wilcox, it is Margaret who is drawn to his mother Ruth Wilcox, and who marries the widower after Ruth’s death. Forster shows the difficulty of connecting with other people, and the near impossibility of not harming others, however pure one’s motives might be. The house, Howards End, where the novel starts and finishes, is a complex symbol of the human qualities which Forster values.

Harwood, Gwen, *Selected Poems* (Poetry, List B, Aust., Penguin 2001)

In Gwen Harwood’s poetry, the changes in an individual’s perspective and attitudes towards situations, surroundings and, therefore transformations in themselves, are brought on by external influences, usually in the form of a person or an event. These changes are either results of a dramatic realisation or a melancholy and gradual process, where a series of not so obvious discoveries produces similar reformation. An example of the later case would be *Nightfall*, the second section of *Father and Child*, where the persona refers to her forty years of life causing ‘maturation’. For the most part these changes are not narrated directly but are represented by using dynamic language techniques to illustrate constant change in the universe of the poem. One of the significant aspects of ‘changing self’ covered in Harwood’s poems is the process in which, a child’s innocent mind, like a blank page, is inked

and tainted by some experience. Their hopes, dreams, beliefs, founded on their naive perspective of life, and the way the young restyle themselves consciously or subconsciously as they make new discoveries are all explored.

Ibsen, Henrik, *A Doll’s House* (Play, List A, Penguin Classics, 1986)

Ibsen’s play is well worth revisiting from a twenty-first century perspective. Nineteenth-century audiences were shocked by Nora Helmer’s decision at the end of the play to leave her husband and children in order to search for her identity. The realism of his drama and Ibsen’s interest in individual conscience and social relationships make this a good text to use to explore views, values and contexts in literature.

Jolley, Elizabeth, *Woman in a Lampshade* (Short stories, List A, Aust., Penguin, 1992)

These stories were written in the late 1970s and early 1980s and there are interconnections between them and the rest of Jolley’s work; all explore the thwarted dreams, passions and aspirations of the marginalised, the world of fantasy, the complications of living in families, the loneliness of the isolated individual. Some of the darker themes are betrayal, the sudden violence that can erupt between family members, matricide and accidental death. But often the drab and the monotonous of the everyday are transformed and made luminous; and always Jolley’s wry and iconoclastic humour, and the compassionate understanding of human foibles, acts as a counterpoint to the bleaker themes.

Joyce, James, *Dubliners* (Short stories, List B, Penguin, 2000)

Joyce famously commented on this collection of fifteen stories ‘My intention was to write a chapter of the moral history of my country, and I chose Dublin for the scene because that city seemed to me the centre of paralysis’. The stories reflect the growth of the individual from childhood, through adolescence to maturity, and into the public world. They tell of the disappointments and frustrations of life: the negative forces of religious bigotry, the agonies and disillusionment of first love, the suffocating fear of change and the trap of the domestic and the family, the emptiness of rigidly protected hearts. Dublin is a claustrophobic city circumscribed by its political relationship with Britain and corrupted religious life. Whilst revealing the cruelty and selfishness of people, the stories also move towards moments of ‘epiphany’, or spiritual awakening, which poignantly and tenderly suggest the possibilities of life.

Lawler, Ray, *Summer of the Seventeenth Doll* (Play, List A, Aust., Currency Press, 1987)

Roo and Barney, cane cutters in Far North Queensland, make an annual visit to Melbourne. Each year, Roo brings his sweetheart Olive a kewpie doll, but the year of the seventeenth doll heralds a major turning point in their lives. Roo must face up to his redundancy brought about by his ageing; he and Olive must try to accommodate enforced changes to their hitherto carefree relationship and Barney and Roo find their valued mateship severely challenged. Regarded as a critical development in Australian drama, ‘the Doll’ is not merely a reflection of life in the 50s but makes an important

commentary on the loss of dreams and ideals, the nature of change, impermanence and mortality.

Lorca, Federico Garcia, *The House of Bernarda Alba* (Play, List A, Penguin 2001)

Set in Andalusia, this play is about a fatherless household. It tells how natural passion overrides the social rules which bind the young women in the house, who ultimately rebel against their matriarch, the tyrannical Bernarda Alba. The story is centralised around the power of people's basic instincts.

MacLeod, Alistair, *Island – Collected Stories* (Short stories, List A, Vintage 2002)

English teachers will be familiar with MacLeod's spare evocative prose and sensitive characterisation from his novel, *No Great Mischief*. This collection contains sixteen beautiful stories written between 1968 and 1999. Set in Cape Breton, Nova Scotia, the stories explore the fleeting nature of relationships between men and women in a masculine world that reaches back to Scottish heritage and forward to the wider landscape of contemporary Canada. MacLeod creates his characters' vulnerability and their withdrawal into their separate worlds with irony and humour. The wild beauty of the land and sea provides a stark background to the human drama.

Pham, Andrew, X, *Catfish and Mandala* (Other literature, List A, Flamingo, 2000)

Andrew Pham's family fled Vietnam when he was a small child. His family had some difficulty adjusting to life in California and Pham found it hard to settle. Distressed by the suicide of his elder sister, and following a chance encounter with a Vietnam Vet, he decided to return to Vietnam. Short of money and keeping his true objective a secret from his parents, Pham cycled to Seattle, flew to Japan and then on to Ho Chi Minh City. And so begins Andrew Pham's epic bicycle journey the length of Vietnam in search of himself. Through this traveller's tale weave Pham's memories of his childhood, the war, escape, his sister and his father showing the reader how war and exile leave an indelible mark on their victims. His mastery of anecdote is clear in his sharply etched character studies and descriptions of street life in Vietnam.

Pinter, Harold, *The Birthday Party* (Play, List A, Faber, 1991)

Meg, the well-meaning, but daffy landlady of a very ordinary boarding house, sets up a birthday party for her only boarder, Stanley, a defeated, middle-aged loner, who not only denies that it is his birthday, but has no desire to celebrate anything. Although the party has elements of a conventional birthday party, its underlying menace develops into violence, until Stanley, terrorised by two mysterious boarders, who have arrived that very day, finally cracks. The next day the two boarders escort the broken Stanley off stage to an unspecified, but clearly unpleasant fate, unmoved by the ineffectual protests of Meg's inoffensive husband, Petey. Although the play is absurdist, the surface plausibility and echoes of convention in the dialogue and characters render ordinary life nightmarish. We laugh, but nervously, as this Kafkaesque world is uncannily familiar, yet not quite graspable.

Porter, Dorothy (Poetry, List A, Aust.)

Perhaps best known for *The Monkey's Mask* (1994), a gritty, tough-talking detective novel in verse with 'Jill' as its hardboiled but vulnerable protagonist, Dorothy Porter has written numerous volumes of poetry, novels for adolescents and verse novels. Porter's language is rich, biting, sensuous and witty, ranging from the racy and colloquial to the lyrical, and her narratives are tense and compelling, driving the reader along as the plot unfolds. Porter has commented of her poetry 'I like treating a theme as a dark continent and seeing what I find'. Her intimate and sensual poems are often set in relation to a world of myth and legend, of ancient and magical lost civilisations, reflecting the wild and passionate world of the imagination.

Shakespeare, William, *Measure for Measure* (Play, List B, New Penguin Shakespeare, 2000)

Traditionally seen as a 'problem play', neither a true comedy nor a tragedy, *Measure for Measure* is set in a Vienna whose Duke, Vincentio, has for nineteen years let 'slip' the 'strict statutes and most biting laws' which legislate against moral laxity. He retires to a monastery, leaving Angelo, 'a man of stricture and firm abstinence' to rule in his place. Angelo proceeds to enforce the laws which punish immorality with death. Shakespeare explores human beings' potential for purity and corruption, the notion of justice, as well as the relationship between official and natural morality in this, one of his darkest plays.

Shepard, Sam, *True West* (Play, List B, Faber, 1997)

Shepard uses the two brothers, Austin and Lee, to juxtapose the world of civilised self to a more primal level of experience. Austin is a successful scriptwriter finishing a project at his mother's home while she is away. He is the urbane, sophisticated, refined writer. The brother, Lee, visits him unexpectedly. Lee is an 'untamed' presence who lives by stealing and gambling, sleeping in abandoned cars and prowling the desert. Yet Lee has writing skill too: his is a 'raw talent' but undisciplined and while each is openly disdainful of the other's life and thinking, they also are envious. As they argue, the characters reverse their roles. The brothers explore the other's world which culminates into a savage battle which is not only psychological, but physical. In the final scene the two become archetypal figures in a battle that seems to represent the split in the human psyche.

***The Penguin Book of Modern Australian Poetry* (ed. Tranter & Mead) (Poetry, List A, Aust., Penguin, 1991)**

This broad selection of Australian poets begins with Kenneth Slessor, and offers a challenging view of 'early modern' poetry up until the 1960s. It also presents the decade of turmoil from 1965 to 1975 in a new light, identifying currents of energy among the young writers and balancing new reputations with old. The years from 1965 to the 1990s are revealed as a time of growing vigour and diversity.

Williams, William Carlos (Poetry, List A)

Over the course of the twentieth century William Carlos Williams has emerged as one of the leading poets of the Imagist movement and one of the great forces of American verse. His reputation grew slowly through the 1920s and 30s, but enjoyed a revival in the late 1940s and 50s. Many of the Beat poets, including Ginsberg, openly admit his influence. Williams sought to create a specifically American poetic that would give voice to the lives of everyday people that incorporates the distinctive rhythms of American speech. He experimented throughout his career with new techniques of metre and lineation. His poems are noteworthy for their elegant sensuality, accessible language and realistic portrayal of women, but even more so for their extraordinary vivacity.



Expression of Interest

English/English (ESL) Text Selection Panel 2003

VCAA PRIVACY STATEMENT

The Victorian Curriculum and Assessment Authority (VCAA) is a statutory authority established under the *Victorian Curriculum and Assessment Authority Act 2000*. The VCAA is committed to protecting all personal information collected and handling this data in accordance with the *Information Privacy Act 2000*.

All of the information we collect from you will be kept secure and confidential. If you have concerns about the way in which your information is collected and stored please contact the VCAA Information Services Unit on (03) 9651 4328.

PERSONAL DETAILS *(Block letters please)*

FAMILY NAME _____ INITIALS _____ TITLE _____
FIRST NAME _____
HOME ADDRESS _____ FAX _____
SUBURB _____ POSTCODE _____
TELEPHONE _____ EMAIL _____

WORK DETAILS *(Block letters please)*

ORGANISATION _____ POSITION _____
WORK ADDRESS _____ FAX _____
SUBURB _____ POSTCODE _____
TELEPHONE _____ EMAIL _____

SUMMARY OF EXPERTISE/EXPERIENCE

(Please include experience teaching VCE English/English ESL and Text Selection)

SIGNATURE _____ DATE / /

Please send completed form to: Ms Merry Young, Administrative Officer, VCAA
41 St Andrews Place, East Melbourne 3002
Tel: (03) 9651 4453 Fax: (03) 9651 4324

Closing date for application: **FRIDAY 7 MARCH**



Expression of Interest Literature Text Selection Panel 2003

VCAA PRIVACY STATEMENT

The Victorian Curriculum and Assessment Authority (VCAA) is a statutory authority established under the *Victorian Curriculum and Assessment Authority Act 2000*. The VCAA is committed to protecting all personal information collected and handling this data in accordance with the *Information Privacy Act 2000*. All of the information we collect from you will be kept secure and confidential. If you have concerns about the way in which your information is collected and stored please contact the VCAA Information Services Unit on (03) 9651 4328.

PERSONAL DETAILS *(Block letters please)*

FAMILY NAME _____ INITIALS _____ TITLE _____
FIRST NAME _____
HOME ADDRESS _____ FAX _____
SUBURB _____ POSTCODE _____
TELEPHONE _____ EMAIL _____

WORK DETAILS *(Block letters please)*

ORGANISATION _____ POSITION _____
WORK ADDRESS _____ FAX _____
SUBURB _____ POSTCODE _____
TELEPHONE _____ EMAIL _____

SUMMARY OF EXPERTISE/EXPERIENCE

(Please include experience teaching VCE Literature and Text Selection)

SIGNATURE _____ DATE / /

Please send completed form to: Ms Merry Young, Administrative Officer, VCAA
41 St Andrews Place, East Melbourne 3002
Tel: (03) 9651 4453 Fax: (03) 9651 4324

Closing date for application: **FRIDAY 7 MARCH**



Published by

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY

41 St Andrews Place East Melbourne Victoria 3002 Australia

TELEPHONE +61 3 9651 4300 FACSIMILE +61 3 9651 4324

EMAIL vcaa@edumail.vic.gov.au

WEB www.vcaa.vic.edu.au

