

English as a Second Language (ESL)

Written examination – End of year

Introduction

The VCE English as a Second Language (ESL) examination is to be prepared, from 2009–2011, according to the following Examination specifications and criteria.

The examination paper is designed to assess the key knowledge and key skills which underpin the Outcomes for Unit 3 and Unit 4 (*VCE English/English as a Second Language Study Design*). The **sample examination** provides an indication of the type and range of questions teachers and students can expect on the English as a Second Language (ESL) examination **from and including 2009**.

The *VCE English/English as a Second Language Study Design* was revised in 2006. Unit 3 and Unit 4 were accredited to commence in 2008. Teachers should refer to the revised *VCE English/English as a Second Language Study Design* for all information about Areas of Study, Outcomes and Advice to Teachers.

Teachers should refer to the Examination section of the *VCE and VCAL Administrative Handbook* and to the *VCAA Bulletin VCE, VET and VCAL* for further advice.

Examination specifications

Overall conditions

The examination will be sat at a time and date to be set annually by the Victorian Curriculum and Assessment Authority.

There will be 15 minutes reading time and 180 minutes writing time.

VCAA examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.

The examination will be marked by a panel appointed by the VCAA.

The examination will contribute 50 per cent to the Study Score.

Content

All key knowledge and skills in Unit 3 Outcomes 1, 2 and 3 and Unit 4 Outcomes 1 and 2 are assessable. Each student response in each section of the examination will be assessed against the examination criteria for that section.

Approved materials and equipment

An English and/or bilingual printed dictionary is allowed in the examination.

Format

The examination will be in a task book. Students will respond by writing in at least three separate script books, one for each section of the examination. Students are not permitted to write on any more than one selected film text in the examination. The examination will consist of three sections.

Section A – Text response (Reading and responding)

Section A will be worth 40% of the total marks. Students will be required to write one extended response to one text selected for study from the English/ESL Text list 1 published in the *VCAA Bulletin VCE, VET and VCAL* for Units 3 and 4, Outcome 1 for the year in question.

There will be two topics for each of the 20 selected texts for Outcome 1. Each topic will enable and require students to address the full range of key knowledge and skills. The choice between topics will enable students

to develop their sustained discussion from an initial focus on one of the following aspects of key knowledge for Units 3 and 4, Outcome 1:

- the ideas, characters and themes constructed by the author/director and presented in the selected text; or
- the way the author/director uses structures, features and conventions to construct meaning; or
- the ways in which authors/directors express or imply a point of view and values; or
- the ways in which readers' interpretations of text differ and why.

All topics will require student responses to address the full range of key knowledge and skills, and to be supported by detailed analysis and reference to the selected text.

Section B – Writing in *Context* (Creating and presenting)

Section B will be worth 30% of the total marks. Students will be required to select one of the four *Contexts* set by the VCAA for the year of the examination. The task in each Context will require students to write an extended response, using ideas and detail from the text selected from the English/ESL Text list 2 published in the VCAA *Bulletin VCE, VET and VCAL* for the year of the examination for Outcome 2. Students will be required to base their writing on unseen stimulus material or prompts associated with the ideas and/or arguments suggested by the four texts set for each *Context*.

Section C – Analysis of language use (Using language to persuade)

Section C will be worth 30% of the total marks. Section C will contain two compulsory parts, Part 1 and Part 2. Section C will be based on previously unseen written and visual stimulus material. Part 1 will require students to demonstrate understanding of the stimulus material. Part 2 will require students to analyse the use of written language and visual features in the unseen text(s).

Examination assessment criteria

The examination will address all the criteria. All student responses will be examined against each criterion.

The extent to which the response is characterised by:

Section A – Text response (Reading and responding)

- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the task
- development in the writing of a coherent and effective structure in response to the task
- control in the use of expressive and effective language appropriate to the task

Section B – Writing in *Context* (Creating and presenting)

- understanding of the ideas and/or arguments relevant to the prompt/stimulus material
- effective use of detail from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, and appropriate to the purpose, form, and audience
- control in the use of language appropriate to the purpose, form and audience

Section C – Analysis of language use (Using language to persuade)

- understanding of the ideas and points of view in the material presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- control of the mechanics of the English language to support meaning

Advice

Examinations will be prepared according to the Examination specifications above during the accreditation period for VCE English as a Second Language. Each examination will conform to these specifications and will test the key knowledge and skills.

Section A – Text response (Reading and responding)

Students must write on the front cover of their Script Book the title of the selected text on which their response is based.

Section B – Writing in *Context* (Creating and presenting)

Students must write on the front cover of their Script Book the title of the *Context* they studied, together with the title of the selected text which is the main focus for their response. Other texts may be referred to in their piece of writing, but students must clearly indicate the title of their main text.

Students may write the response in an expository, persuasive or imaginative style of writing. Students must use the prompt/stimulus material as the basis for the ideas and/or arguments in their writing and they must draw directly from the ideas and/or arguments in the selected text they studied for the *Context*.

Section C – Analysis of language use (Using language to persuade)

Students analyse the use of written and visual language in the presentation of a point of view in a text or texts. Brief background information will enable students to understand the context of the issue being presented. Students will demonstrate their understanding of the issue by writing a point-form summary which identifies five main points. Students will then analyse how written and visual language have been used by the author to make three of these points.



Victorian Certificate of Education 2009

ENGLISH (ESL) Written examination

Day Date 2009

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

Writing time: *.*.* to *.*.* (3 hours)

TASK BOOK

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Text response (Reading and responding)	20	1	40
B – Writing in Context (Creating and presenting)	4	1	30
C – Analysis of language use (Using language to persuade)	1	2	30
			Total 100

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, rulers and an English and/or bilingual printed dictionary.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Task book of 12 pages, including **Examination assessment criteria** on page 12.
- Three script books: a yellow book, a purple book and a brown book. All script books contain unruled (rough work only) pages for making notes, plans and drafts if required.

Instructions

- Write your **student number** on the front cover of each script book.
- You must complete all **three sections** of the examination.
- All answers must be written in English.
- You must **not** write on two film texts.

Section A – Text response (Reading and responding)

- Write your response in the **yellow** script book. Write the name of your selected text in the box provided on the front cover of the script book.

Section B – Writing in Context (Creating and presenting)

- Write your response in the **purple** script book. Write your **Context** and the name of your selected text in the boxes provided on the **cover** of the script book.

Section C – Analysis of language use (Using language to persuade)

- Write your response in the **brown** script book.

At the end of the task

- Place all script books inside the front cover of one of the used script books.
- You may keep this task book.

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

SECTION A – Text response (Reading and responding)**Instructions for Section A**

Section A requires students to complete **one** analytical/expository piece of writing in response to **one** topic (either **i.** or **ii.**) on **one** selected text.

Indicate in the box on the first line of the script book whether you are answering **i.** or **ii.**

In your response you must refer closely to **one** selected text from the text list below.

For collections of poetry or short stories, you may choose to write on several poems or short stories, or on one or two in very close detail, depending on what you think is appropriate.

Your response will be assessed according to the criteria set out on page 12 of this book.

Section A is worth 40 marks.

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

Text list

1. *A Man for all Seasons* Robert Bolt
2. *Citizen Kane* Director: Orson Welles
3. *Collected Stories* Beverley Farmer
4. *Don't Start Me Talking: Lyrics 1984–2004* Paul Kelly
5. *Generals Die in Bed* Charles Yale Harrison
6. *Great Short Works* Edgar Allan Poe
7. *Hard Times* Charles Dickens
8. *Home* Larissa Behrendt
9. *Inheritance* Hannie Rayson
10. *Into Thin Air* Jon Krakauer
11. *In the Lake of the Woods* Tim O'Brien
12. *Look Both Ways* Director: Sarah Watt
13. *Maestro* Peter Goldsworthy
14. *Nineteen Eighty-Four* George Orwell
15. *Of Love and Shadows* Isabel Allende
16. *Richard III* William Shakespeare
17. *Romulus, My Father* Raimond Gaita
18. *Selected Poems* Kenneth Slessor
19. *Sky Burial* Xinran
20. *The Kite Runner* Khaled Hosseini

SECTION A**1. *A Man for all Seasons***

- i. Is Sir Thomas More the only ‘man for all seasons’ in the play?
Discuss.

OR

- ii. How does the playwright use the Common Man to influence your response to the play?

2. *Citizen Kane*

- i. ‘Kane’s actions were based on his immediate desires rather than on strong moral beliefs.’
Do you agree?

OR

- ii. ‘The way the film tells Kane’s story does not fully answer questions we (the viewers) might have about Kane’s life.’
Discuss.

3. *Collected Short Stories*

- i. ‘Characters in Farmer’s stories show emotional strength when they have to cope with change.’
Discuss.

OR

- ii. ‘In Farmer’s stories, a strong sense of place is important in the characters’ lives.’
Discuss.

4. *Don’t Start Me Talking: Lyrics 1984–2004*

- i. ‘For the characters in Paul Kelly’s lyrics, companionship and a sense of belonging are essential for a happy life.’
Discuss.

OR

- ii. How do Paul Kelly’s lyrics convey a strong sense of longing for the past?

5. *Generals Die in Bed*

- i. ‘In *Generals Die in Bed*, individuals are protected more by their rank than by their courage or weapons.’
Discuss.

OR

- ii. “We have learned who our enemies are – the lice, some of our officers, and Death.”
‘In war, there are many enemies but no true friends.’
Discuss.

6. Great Short Works

- i. 'Poe's characters are strongly influenced by feelings of guilt and fear.'
Discuss.

OR

- ii. 'In his stories, Poe creates a frightening world where the characters are in turmoil.'
Discuss.

7. Hard Times

- i. At the end of the novel, Tom says to Louisa: 'You have regularly given me up. You never cared for me'.
Discuss Tom and Louisa's relationship.

OR

- ii. 'In *Hard Times*, the characters are concerned with getting what they want more than with how they get it.'
Discuss.

8. Home

- i. 'The novel explores the impossibility of the characters escaping the influence of the past.'
Discuss.

OR

- ii. "I watch her [Granny] and imagine that the landscape must sing to her with memories – joyful and secret, sinister and sacred."
Discuss.

9. Inheritance

- i. 'The characters in *Inheritance* are motivated more by greed and pride than by love and loyalty.'
Discuss.

OR

- ii. "We all got trapped into doing things we didn't want to do."
Are the characters 'trapped' or do they behave only out of self-interest?

10. Into Thin Air

- i. "The Everest climb had rocked my life to its core."
'*Into Thin Air* shows that extreme conditions lead to extreme responses.'
Discuss.

OR

- ii. 'Even though Krakauer uses a variety of strategies to tell his story about the events on Mt Everest, his account is still deeply personal.'
Discuss.

11. *In the Lake of the Woods*

- i. 'It is John Wade's overwhelming need for love that leads him to act with desperation, deceit and violence.'
Discuss.

OR

- ii. How does this text suggest that there may be more than one explanation for what happened at the Lake of the Woods?

12. *Look Both Ways*

- i. 'In *Look Both Ways*, the use of silence and noise emphasises how life can change so quickly.'
Discuss.

OR

- ii. '*Look Both Ways* shows the effects of real and imagined fears when the characters experience a crisis.'
Discuss.

13. *Maestro*

- i. At the end of the novel Paul says: "Keller was bad for me, the worst possible teacher".
Do you agree with Paul?

OR

- ii. 'Despite the often light-hearted tone of *Maestro*, there is an underlying sadness.'
Discuss.

14. *Nineteen Eighty-Four*

- i. 'Fear destroys Winston's spirit.'
Discuss.

OR

- ii. "The past was erased . . . the lie became the truth."
Why is the refusal to record the past accurately so important in the world of *Nineteen Eighty-Four*?

15. *Of Love and Shadows*

- i. 'Irene and Francisco are from different backgrounds but they love each other.'
Discuss.

OR

- ii. At the end of the novel, Irene and Francisco are forced to leave the country.
Is this a triumph or a defeat?

16. *Richard III*

- i. 'The play shows Richard as a person for whom an audience could not possibly feel any sympathy.'
Discuss.

OR

- ii. 'Richard states his determination to "prove a villain".'
Does he succeed?

17. *Romulus, My Father*

- i. 'The friendship between Romulus and Hora had more influence on Raimond's life than the absence of his mother.'
Discuss.

OR

- ii. 'In *Romulus, My Father*, work is the most important thing in building strength of character.'
Discuss.

18. *Selected Poems*

- i. 'The detail in Slessor's poetry shows his view of life.'
Discuss.

OR

- ii. "And memory, the flood that does not flow."
How does Slessor use memory to show his understanding of the world?

19. *Sky Burial*

- i. 'In *Sky Burial*, the characters learn that the only way to deal with cultural differences is by compromise.'
Discuss.

OR

- ii. 'Wen's journey in search of her husband leads her to unexpected understandings about herself and life.'
Discuss.

20. *The Kite Runner*

- i. "A boy who won't stand up for himself becomes a man who can't stand up to anything."
Is this true of Amir?

OR

- ii. 'The characters in *The Kite Runner* are motivated more by self-interest than by honour.'
Discuss.

SECTION B – Writing in Context (Creating and presenting)**Instructions for Section B**

Section B requires students to complete an extended written response.

In your writing, you must draw on ideas suggested by **one** of the following **four** Contexts.

Your writing must draw directly from the selected text you have studied for this Context and be based on the ideas in the prompt/stimulus material.

Your response may be an expository, persuasive or imaginative piece of writing.

If you write on a selected film text in Section A, you must not write on a selected film text in Section B.

Section B is worth 30 marks.

Your response will be assessed according to the criteria set out on page 12 of this book.

2009 SAMPLE EXAM

Context 1 – The imaginative landscape

1. *Fly Away Peter* David Malouf
2. *Island* Alistair MacLeod
3. *Jindabyne* Director: Ray Lawrence
4. *The Poetry of Robert Frost* Robert Frost

Prompt

‘The place in which we live strongly influences how we understand the world.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that the place in which we live strongly influences how we understand the world.

OR

Context 2 – Whose reality?

5. *A Streetcar Named Desire* Tennessee Williams
6. *Enduring Love* Ian McEwan
7. *Eternal Sunshine of the Spotless Mind* Director: Michel Gondry
8. *The Shark Net* Robert Drewe

Prompt

‘People’s memories influence their understanding of themselves and their world.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that people’s memories influence their understanding of themselves and their world.

OR

Context 3 – Encountering conflict

- 9. *Omagh* Director: Pete Travis
- 10. *The Crucible* Arthur Miller
- 11. *The Line* Arch and Martin Flanagan
- 12. *The Secret River* Kate Grenville

Prompt

‘We should be more concerned about the damage conflict does to people than the reasons for the conflict.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that we should be more concerned about the damage conflict does to people than the reasons for the conflict.

OR

Context 4 – Exploring issues of identity and belonging

- 13. *Bombshells* Joanna Murray-Smith
- 14. *Sometimes Gladness* Bruce Dawe
- 15. *The Catcher in the Rye* J D Salinger
- 16. *Witness* Director: Peter Weir

Prompt

‘Sometimes it is hard to balance belonging to a group with keeping your individual identity.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that sometimes it is hard to balance belonging to a group with keeping your individual identity.

SECTION C – Analysis of language (Using language to persuade)**Instructions for Section C**

Section C consists of **two** parts.

Parts 1 and 2 are equally weighted.

Section C is worth 30 marks.

Your response will be assessed according to the criteria set out on page 12 of this book.

Carefully read the opinion piece *Chickens Run Free* and then complete **both** parts.

TASK**Part 1**

Write a note-form summary of *Chickens Run Free*, found on page 11.

Your response must be in **note form**. Do not use complete sentences.

Part 2

Write a piece of prose that explains how language and visual features have been used in *Chickens Run Free* to attempt to persuade readers about three of the main points in the article.

Background information

- Recently, animal rights protesters released hundreds of chickens from cages on a truck in a Melbourne suburb. The truck was on its way from the chicken farm to a meat-processing works. Onlookers saw two people leaving the scene.
- The police said that some of the released chickens were run over by passing traffic. Others escaped into nearby backyards and parklands. The next day talkback radio spent a lot of time on this incident, with many callers expressing their points of view.
- The farmer who owned the chickens said he would sue the culprits even if they are not charged in the courts.
- A few days later this article was published in a Melbourne newspaper.

Opinion *January, 2009*

Chickens Run Free

Jo Smith

I am a member of Australians for Animal Rights. I was not personally involved in the incident last week when hundreds of chickens in a truck were given their freedom, but I understand completely why those people took that action. Direct action is the only way to bring everyone's attention to the terrible conditions of the oppressed animals on this planet. The people involved in that action risked their lives to liberate those chickens! It is important for *someone* to stand up for the rights of animals.

Since the incident, the local media has given a lot of attention to critics of the action. A man who was walking his dog nearby at the time of the incident was quoted in the paper: 'It's surprising someone wasn't hurt. These activists have got a lot to answer for'. A talkback radio presenter began his show the next morning by sneering: 'Want a free chicken dinner?'. He went on to describe the action as 'nonsense', the



activists as 'antisocial bludgers', and to encourage his listeners to support the 'poor farmer' who owned the chickens.

Our society has a human-centred view of the world. We must reform this attitude to our furred and feathered friends. Shouldn't all animals be free to lead natural lives? They have the same rights as we do to breathe fresh, clean air, to form relationships and to do the things that animals want to do. Australians for Animal Rights don't believe it is 'antisocial' to liberate animals from inhumane conditions, such as being trapped in cages only 450 square centimetres in size, unable to move, without proper ventilation.

Chickens are so badly treated that if people knew the details of how these animals lived and died, no-one would continue to eat them.

Human beings are responsible for the great decrease in the number of animal species. We treat so-called 'farm animals' in very cruel ways. If only more people would realise that animals have feelings and can suffer just like

we do. They should be treated as having rights. By using animals just for our own convenience we are murderers and torturers. Until it becomes illegal to keep animals in inhumane conditions, an action which frees caged animals is justified, no matter what damage may have been caused. Because animal rights is such an important issue, breaking the law to free those poor creatures last week was justified!

Jo Smith is a freelance writer and the publicity officer for Australians for Animal Rights.

Examination assessment criteria

The examination will address all the criteria. All student responses will be assessed against each criterion.

The extent to which the response is characterised by:

Section A – Text response (Reading and responding)

- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the task
- development in the writing of a coherent and effective structure in response to the task
- control in the use of expressive and effective language appropriate to the task

Section B – Writing in Context (Creating and presenting)

- understanding of the ideas and/or arguments relevant to the prompt/stimulus material
- effective use of detail from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, and appropriate to the purpose, form, and audience
- control in the use of language appropriate to the purpose, form and audience

Section C – Analysis of language use (Using language to persuade)

- understanding of the ideas and points of view in the material presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- control of the mechanics of the English language to support meaning

END OF TASK BOOK