

**Victorian Certificate of Education
2015**

ENGLISH
Written examination

Wednesday 28 October 2015

Reading time: 9.00 am to 9.15 am (15 minutes)

Writing time: 9.15 am to 12.15 pm (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	20	1	20
B – Writing in Context	4	1	20
C – Analysis of language use	1	1	20
			Total 60

- Students are to write in blue or black pen.
- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, 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 correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Task book of 14 pages, including **Examination assessment criteria** on page 14.
- One answer book.

Instructions

- Write your student number on the front cover of the answer book.
- Complete each of the following in the answer book:
 - Section A: Text response
 - Section B: Writing in Context
 - Section C: Analysis of language use
- Each section should be completed in the correct part of the answer book.
- All written responses must be in English.
- If you write on a multimodal text in Section A, you must not write on a multimodal text in Section B.
- You may ask the supervisor for extra answer books.

At the end of the task

- Enclose any extra answer books inside the front cover of the first answer book.
- 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**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.

In the answer book, indicate the text selected and whether you are answering **i.** or **ii.**

In your response, you must develop a sustained discussion of **one** selected text from the Text list below.

Your response must be supported by close reference to and analysis of the selected text.

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.

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

Your response will be assessed according to the criteria set out on page 14 of this book.

Section A is worth one-third of the total assessment for the examination.

Text list

1. *All About Eve* Directed by Joseph L Mankiewicz
2. *Brooklyn* Colm Tóibín
3. *Burial Rites* Hannah Kent
4. *Cat's Eye* Margaret Atwood
5. *Cloudstreet* Tim Winton
6. *Henry IV, Part I* William Shakespeare
7. *I for Isobel* Amy Witting
8. *In the Country of Men* Hisham Matar
9. *Mabo* Directed by Rachel Perkins
10. *Medea* Euripides
11. *No Sugar* Jack Davis
12. *Selected Poems* Gwen Harwood
13. *Stasiland* Anna Funder
14. *The Complete Maus* Art Spiegelman
15. *The Thing Around Your Neck* Chimamanda Ngozi Adichie
16. *The War Poems* Wilfred Owen
17. *The White Tiger* Aravind Adiga
18. *This Boy's Life* Tobias Wolff
19. *Will You Please Be Quiet, Please?* Raymond Carver
20. *Wuthering Heights* Emily Brontë

1. ***All About Eve* directed by Joseph L Mankiewicz**

- i. Margo says, "... funny business, a woman's career".
'*All About Eve* is about the roles that women must play.'
Discuss.

OR

- ii. 'In *All About Eve*, Margo ultimately triumphs over Eve.'
To what extent do you agree?

2. ***Brooklyn* by Colm Tóibín**

- i. 'Many characters in the text are challenged by new beginnings.'
Discuss.

OR

- ii. 'In the novel *Brooklyn*, relationships are damaged by secrecy.'
Discuss.

3. ***Burial Rites* by Hannah Kent**

- i. '*Burial Rites* is about death, but it is also about life.'
Discuss.

OR

- ii. "I am determined to close myself to the world ..."
'Although Agnes is imprisoned at the farm, she retains her internal freedom.'
Discuss.

4. ***Cat's Eye* by Margaret Atwood**

- i. "Galleries are frightening places, places of evaluation, of judgment."
'In both her personal and professional life, Elaine yearns for approval.'
Discuss.

OR

- ii. "But I'm not used to girls, or familiar with their customs."
'*Cat's Eye* explores the nature of female friendships.'
Discuss.

5. ***Cloudstreet* by Tim Winton**

- i. 'In *Cloudstreet*, Fish Lamb is only important because of his effect on other characters.'
Discuss.

OR

- ii. 'In their struggles, the Pickles and Lamb families learn little from each other.'
Do you agree?

6. *Henry IV, Part I* by William Shakespeare

- i. 'Hal is a disappointment, both as a son and as a prince.'
Discuss.

OR

- ii. How is the idea of leadership explored in *Henry IV, Part I*?

7. *I for Isobel* by Amy Witting

- i. "... her mother's intentions were far more violent than her blows."
'Isobel's life is shaped by her mother's treatment of her.'
Discuss.

OR

- ii. '*I for Isobel* depicts a world in which women and girls are unhappy.'
Discuss.

8. *In the Country of Men* by Hisham Matar

- i. 'Baba alone is responsible for bringing danger to his family.'
Do you agree?

OR

- ii. 'In Matar's novel, lies are a means of survival.'
Discuss.

9. *Mabo* directed by Rachel Perkins

- i. 'The refusal to accept injustice is at the heart of the film.'
Discuss.

OR

- ii. 'Eddie Mabo is not the only hero of this film.'
Do you agree?

10. *Medea* by Euripides

- i. '*Medea* is about extremes of human emotion.'
Discuss.

OR

- ii. 'There is more than one villain in *Medea*.'
Do you agree?

11. *No Sugar* by Jack Davis

- i. ‘*No Sugar* offers audiences insight into what it meant to be Aboriginal in the 1930s in Western Australia.’
Discuss.

OR

- ii. ‘Jimmy Munday’s fight for independence is doomed to fail.’
Discuss.

12. *Selected Poems* by Gwen Harwood

- i. Discuss the role of memory in Harwood’s poetry.

OR

- ii. ‘Harwood’s poems are filled with her love of music.’
Discuss.

13. *Stasiland* by Anna Funder

- i. ‘In *Stasiland*, Funder exposes a world both cruel and absurd.’
Discuss.

OR

- ii. ‘It is the personal testimonies that convey the inhumanity of the Stasi.’
Discuss.

14. *The Complete Maus* by Art Spiegelman

- i. In what ways does the visual imagery contribute to the impact of *The Complete Maus*?

OR

- ii. ‘*The Complete Maus* explores the ongoing legacy of the war years for Art’s family.’
Discuss.

15. *The Thing Around Your Neck* by Chimamanda Ngozi Adichie

- i. “... when he drove you to the airport, you hugged him tight for a long, long moment, and then you let go.”
‘Adichie’s stories examine the consequences of choosing to let go.’
Discuss.

OR

- ii. ‘The characters in *The Thing Around Your Neck* are affected by their current circumstances and by the past.’
Discuss.

16. *The War Poems* by Wilfred Owen

- i. 'In *The War Poems*, Owen is determined to tell the truth.'
Discuss.

OR

- ii. 'Owen's poems express sympathy for the young men sent to fight and anger towards those who sent them.'
Discuss.

17. *The White Tiger* by Aravind Adiga

- i. 'Although Balram becomes increasingly corrupt, the reader does not lose sympathy for him.'
Discuss.

OR

- ii. "... India is two countries in one ..."
How is this concept explored in *The White Tiger*?

18. *This Boy's Life* by Tobias Wolff

- i. 'Other characters betray Toby, but he also betrays himself.'
Do you agree?

OR

- ii. 'Rosemary is unable to be a good parent to Toby.'
Discuss.

19. *Will You Please Be Quiet, Please?* by Raymond Carver

- i. 'Carver's stories confront the reader with the emptiness of everyday life.'
Do you agree?

OR

- ii. 'Carver's characters do not always grasp their opportunities.'
Discuss.

20. *Wuthering Heights* by Emily Brontë

- i. 'In *Wuthering Heights*, nothing is gained from taking revenge.'
Discuss.

OR

- ii. How does the use of two first-person narrators influence the reader's response to *Wuthering Heights*?

SECTION B – Writing in Context**Instructions for Section B**

Section B requires students to complete an extended written response.

In the answer book, indicate the Context and the title of the main text drawn upon.

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

Your writing must draw directly from **at least one** selected text that you have studied for this Context and be based on the ideas in the prompt.

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

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

Your response will be assessed according to the criteria set out on page 14 of this book.

Section B is worth one-third of the total assessment for the examination.

Context 1 – The imaginative landscape

A Passage to India Directed by David Lean

Night Street Kristel Thornell

Peripheral Light – Selected and New Poems John Kinsella

The View from Castle Rock Alice Munro

Prompt

‘Every place offers imaginative possibilities.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘every place offers imaginative possibilities’**.

OR

Context 2 – Whose reality?

Death of a Salesman Arthur Miller

Foe JM Coetzee

The Lot: In Words Michael Leunig

Wag the Dog Directed by Barry Levinson

Prompt

‘We create our own reality, but we are never completely in control.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘we create our own reality, but we are never completely in control’**.

OR

Context 3 – Encountering conflict

<i>A Separation</i>	Directed by Asghar Farhadi
<i>Every Man in this Village is a Liar</i>	Megan Stack
<i>Life of Galileo</i>	Bertolt Brecht
<i>The Lieutenant</i>	Kate Grenville

Prompt

‘The strength of our beliefs is tested when we encounter conflict.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘the strength of our beliefs is tested when we encounter conflict’**.

OR

Context 4 – Exploring issues of identity and belonging

<i>Skin</i>	Directed by Anthony Fabian
<i>Summer of the Seventeenth Doll</i>	Ray Lawler
<i>The Mind of a Thief</i>	Patti Miller
<i>Wild Cat Falling</i>	Mudrooroo

Prompt

‘An individual’s sense of identity and belonging changes throughout life.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘an individual’s sense of identity and belonging changes throughout life’**.

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SECTION C – Analysis of language use**Instructions for Section C**

Section C requires students to analyse the use of written and visual language.

Read the material on pages 12 and 13 and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Your response will be assessed according to the criteria set out on page 14 of this book.

Section C is worth one-third of the total assessment for the examination.

TASK

How is written and visual language used to attempt to persuade the audience to share the points of view of the speakers?

Background information

big splash, a large Australian financial institution, sponsors an annual award given to a noteworthy Australian volunteer organisation. Stephanie Bennett, its Chief Executive Officer, presented the 2015 award before a large gathering. Mathew Nguyen accepted the award on behalf of the winning organisation. The event was televised. Pages 12 and 13 contain transcripts of Stephanie's presentation and Mathew's acceptance speech.

Stephanie Bennett is at the lectern, on which is hanging a banner, shown below.



‘Distinguished guests, ladies and gentlemen, and volunteers from around the country, it is my great privilege to present the 10th annual **big splash** Australian Volunteers Award. **big splash** offers a \$100 000 donation to further the aims of Australian volunteer organisations in any field, in Australia or overseas. As an institution with a strong commitment to the local and global communities it serves, it is part of our corporate ethos to extend a helping hand to volunteer organisations whose work complements our vision for a better future. Over 200 such organisations entered for the award this year. We at **big splash** were truly inspired by the various submissions. Choosing from so many worthwhile submissions was challenging, and we particularly congratulate those on stage who represent the short-listed organisations.

All too often, the work of volunteers is undervalued and under-recognised. Do you know how many Australians volunteer each year? A quarter of the Australian population! I think we take this wonderful band of Australians for granted. The website ‘Volunteering Australia’ reports that five years ago the total number of hours volunteered by Australians was estimated to be 713 million! What would the numbers be today? If the minimum hourly wage in Australia is \$17, we’re looking at billions of dollars of voluntary work. This is the kindness of strangers. In a world that may seem preoccupied with money, it is humbling that so many people, young and old, are prepared to give their time without payment. We seem, however, to be becoming more and more dependent on volunteers to make our country function. Far too often these people are taken for granted – which is why **big splash** inaugurated this award.

Volunteers and their organisations are heroic. Australian heroes! What would we do without them? Consider the scope of their contributions. There would be no ambulance volunteers to attend to medical problems at major events, no-one would clean up beach litter, there would be no lifesavers and no-one would search for children lost in the bush! Or, on a more everyday level – many elderly people live alone. Thanks to volunteers they are able to stay in their own homes. Volunteers take them to medical appointments, shopping centres, social gatherings. They deliver meals and provide company. Without volunteers these people would be stranded. My own mother has benefitted from these services. And when there is a disaster overseas, Australian volunteers are there to help build communities and provide help and hope to our neighbours. It would be impossible to name all those organisations that make our lives better. Consider how often we have overlooked this enormous workforce as we go about our daily lives. Our **big splash** award aims to address this lack of acknowledgment.

We Australians are blessed with volunteers who are so much a part of the landscape that we forget that they do so much without thought of reward. And we, to our great shame, so frequently disregard their contribution. We take it for granted that busy people will give up their time to coach junior sporting teams. We take it for granted that the State Emergency Service volunteers will work through the night securing a roof in torrential rain. Volunteers give to us that most valuable of life’s gifts – their time – and they give it generously. Their contribution stitches together the social fabric of our nation. Unselfish acts create a ripple effect that enriches us all. Volunteers remind us that we are one society

and one world. We should never forget or overlook them. **bigsplash** certainly does not. We at **bigsplash** recognise the value of the volunteers of Australia, and we thank them!

Applause

Without further ado, I would like to open this envelope ... and announce the winner of this year's helping hand from **bigsplash**, the 2015 Australian Volunteers Award ... It's ... Tradespeople Without Borders!'

Mathew Nguyen, spokesperson for Tradespeople Without Borders, steps forward to accept the award amid resounding applause. On the screen behind him, the image included with their application is projected.



'Thanks heaps, **bigsplash**. Cheers, everyone. We didn't expect this. Speaking isn't really my strong point but I'm totally blown away. I want you to know that we are really grateful that you have decided to recognise a fairly new organisation like ours and support tradies who want to help. We'll use the money to continue to do so.

My mate and I founded Tradies Without Borders when we realised how hard some people find it to afford a plumber when their sink gets blocked. We

offered practical help to anyone who needed it. Now we've expanded and we also go overseas to dig toilets – did you know that 2.5 billion people on the planet don't have access to a loo? – and to help to rebuild homes after natural disasters. We have many members now so we can offer lots of services. Some might think we just like trips abroad but that isn't it – we want to make a difference, and we do, and we hope we help Australia's reputation as a caring country too.

I'd just like to say this, though. Stephanie may be right when she says volunteers aren't appreciated enough – but we haven't found this. The people we help are always grateful and thank us over and over again. But we don't ask them to be grateful, anyway. When your home's been wiped out in a flood, you have a right to expect someone will help you and the same goes for someone without a proper toilet. Those of us who have been lucky enough to live in comfort, learn a trade and make some money shouldn't ask for praise when we lend a hand to someone who hasn't had these things – it's just what a decent human being should do. And the pleasure we have got from seeing things improve for people is even better than this award. Research actually shows that volunteers are happier than other people and we have found that it is true. Volunteering is its own reward.

Thanks to all the members of Tradies Without Borders for the fun we have. Congratulations to all the other finalists. And thanks again to **bigsplash**.'

Applause and cheering

Examination assessment criteria

The examination will address all the criteria. Student responses will be assessed against the following criteria:

Section A – Text response

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

Section B – Writing in Context

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

Section C – Analysis of language use

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task

Source: Andrey_Popov/Shutterstock.com (p. 13)