

**Victorian Certificate of Education
2022**

ENGLISH
Written examination

Wednesday 26 October 2022

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 – Analytical interpretation of a text	20	1	20
B – Comparative analysis of texts	8	1	20
C – Argument and persuasive language	1	1	20
			Total 60

- 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 **assessment criteria** on page 14
- One answer book

Instructions

- Write your **student number** on the front cover of the answer book.
- Complete each section in the correct part of the answer book.
- If you choose to write on a multimodal text in Section A, you must not write on a text pair that includes a multimodal text in Section B.
- You may ask the supervisor for extra answer books.
- All written responses must be in English.

At the end of the examination

- Place all other used answer books inside the front cover of the first answer book.
- 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 – Analytical interpretation of a text**Instructions for Section A**

Section A requires students to write an analytical interpretation of a selected text in response to **one** topic (either **i.** or **ii.**) on **one** text.

Your response should be supported by close reference to the selected text.

If your selected text is a collection of poetry or short stories, you may write on several poems or stories, or on **at least two** in close detail.

If you choose to write on a multimodal text in Section A, you must **not** write on a text pair that includes a multimodal text in Section B.

In the answer book, indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

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

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

Text list

1. *After Darkness*Christine Piper
2. *All the Light We Cannot See* Anthony Doerr
3. *Extinction*..... Hannie Rayson
4. *False Claims of Colonial Thieves*..... Charmaine Papertalk Green and John Kinsella
5. *Flames*..... Robbie Arnott
6. *Go, Went, Gone*..... Jenny Erpenbeck
7. *In Cold Blood*..... Truman Capote
8. *Like a House on Fire* Cate Kennedy
9. *Much Ado About Nothing* William Shakespeare
10. *Nine Days*..... Toni Jordan
11. *Persepolis: The Story of a Childhood*..... Marjane Satrapi
12. *Pride and Prejudice*Jane Austen
13. *Rear Window*..... directed by Alfred Hitchcock
14. *Runaway* Alice Munro
15. *Station Eleven* Emily St John Mandel
16. *Stories We Tell*.....directed by Sarah Polley
17. *The Erratics* Vicki Laveau-Harvie
18. *The Women of Troy* Euripides
19. *Things Fall Apart*..... Chinua Achebe
20. *William Wordsworth: Poems Selected by Seamus Heaney*..... William Wordsworth

1. ***After Darkness* by Christine Piper**

- i. ‘Dr Ibaraki’s inability to acknowledge his feelings magnifies the difficulties he faces.’
Discuss.

OR

- ii. To what extent does a sense of duty guide characters’ decisions in *After Darkness*?

2. ***All the Light We Cannot See* by Anthony Doerr**

- i. ‘In his novel *All the Light We Cannot See*, Doerr suggests that love of learning is a powerful force.’
Discuss.

OR

- ii. ‘In times of conflict, the characters in *All the Light We Cannot See* demonstrate both the best and the worst of human behaviour.’
Discuss.

3. ***Extinction* by Hannie Rayson**

- i. ‘*Extinction* highlights the inevitability of loss.’
Discuss.

OR

- ii. ‘In *Extinction*, characters must compromise their values to enable change.’
Do you agree?

4. ***False Claims of Colonial Thieves* by Charmaine Papertalk Green and John Kinsella**

- i. ‘Despite their different perspectives, Papertalk Green and Kinsella share a respect for the land.’
Do you agree?

OR

- ii. How does *False Claims of Colonial Thieves* convey the power of storytelling?

5. ***Flames* by Robbie Arnott**

- i. ‘In *Flames*, it is Levi’s quest to save his sister that connects all the characters.’
Discuss.

OR

- ii. “The glorious cormorant did reach me ...; it *joined* with me.”
To what extent are the humans in this narrative shown to be at the mercy of nature?

6. ***Go, Went, Gone* by Jenny Erpenbeck**

- i. ‘One person can make a difference.’
How do the personal accounts in *Go, Went, Gone* influence Richard’s actions?

OR

- ii. ‘*Go, Went, Gone* reflects “the mayhem of war”.’
Discuss.

7. *In Cold Blood* by Truman Capote

- i. ‘Dick selects Perry as a partner because he believes that Perry is “a natural killer”.’
To what extent is Dick’s opinion justified?

OR

- ii. ‘Revenge and hatred are the driving forces in this text.’
Discuss.

8. *Like a House on Fire* by Cate Kennedy

- i. ‘In the stories in *Like a House on Fire*, the characters are acutely aware of the shortcomings of others as well as of their own.’
Discuss.

OR

- ii. To what extent are Kennedy’s characters ultimately disappointed in their lives?

9. *Much Ado About Nothing* by William Shakespeare

- i. ‘Shakespeare presents marriage as desirable for social acceptance.’
Do you agree?

OR

- ii. ‘Don Pedro uses his influence to manipulate the lives of those around him to their disadvantage.’
Discuss.

10. *Nine Days* by Toni Jordan

- i. ‘The characters in *Nine Days* learn a great deal about how to treat others.’
Discuss.

OR

- ii. ‘*Nine Days* is about understanding past experiences rather than about living in the moment.’
Do you agree?

11. *Persepolis: The Story of a Childhood* by Marjane Satrapi

- i. How does *Persepolis: The Story of a Childhood* explore the importance of education for individuals and their society?

OR

- ii. ‘*Persepolis: The Story of a Childhood* challenges the reader’s understanding of what it means to be heroic.’
Discuss.

12. *Pride and Prejudice* by Jane Austen

- i. “But we are none of us consistent ...”
 ‘*Pride and Prejudice* is primarily a study of human behaviour.’
 Discuss.

OR

- ii. ‘In Austen’s *Pride and Prejudice*, affection and marriage have little to do with each other.’
 Do you agree?

13. *Rear Window* directed by Alfred Hitchcock

- i. How does Hitchcock present a world in which people are lonely despite being surrounded by others?

OR

- ii. ‘Jeff does not trust anyone in his world, not even himself.’
 Discuss.

14. *Runaway* by Alice Munro

- i. To what extent do the women in Munro’s stories resolve the challenges in their lives?

OR

- ii. ‘In Munro’s stories, there is more disappointment than happiness.’
 Do you agree?

15. *Station Eleven* by Emily St John Mandel

- i. ‘Life for the characters in *Station Eleven* is a constant struggle.’
 Do you agree?

OR

- ii. ‘Although Arthur dies in the first chapter of the novel, his actions form a vital part of the story in *Station Eleven*.’
 Discuss.

16. *Stories We Tell* directed by Sarah Polley

- i. “I can’t figure out why I’m exposing us all in this way.”
 What drives the characters to tell their stories in this documentary?

OR

- ii. How does the documentary *Stories We Tell* explore Polley’s view that our memories are flawed?

17. *The Erratics* by Vicki Laveau-Harvie

- i. “MMA. Mad as a meat-axe.”

‘In her memoir, *The Erratics*, Laveau-Harvie uses humour to protect herself from the actions of her mother.’

Discuss.

OR

- ii. “It dominates the landscape, roped off and isolated ...”

How does Laveau-Harvie use setting to reflect the experiences of her family?

18. *The Women of Troy* by Euripides

- i. ‘There is no heroism in this play.’

Do you agree?

OR

- ii. “Anyone

Born mortal ..., who thinks

Himself prosperous and secure, is a fool.”

‘The play suggests that characters have little control over their lives.’

Discuss.

19. *Things Fall Apart* by Chinua Achebe

- i. ‘The women in the village have little influence on what happens to the clan.’

Discuss.

OR

- ii. “[The District Commissioner] had already chosen the title of the book, after much thought: *The Pacification of the Primitive Tribes of the Lower Niger*.”

In what ways does Achebe condemn colonial values in his novel?

20. *William Wordsworth: Poems Selected by Seamus Heaney* by William Wordsworth

- i. ‘There is joy to be found in Wordsworth’s poetry.’

Do you agree?

OR

- ii. ‘Moral lessons are at the heart of Wordsworth’s poems.’

Discuss.

SECTION B – Comparative analysis of texts**Instructions for Section B**

Section B requires students to write a comparative analysis of a selected pair of texts in response to **one** topic (either **i.** or **ii.**) on **one** pair of texts.

Your response should analyse how the two texts present ideas and/or issues, and should be supported by close reference to both texts in the pair.

If you choose to write on a multimodal text in Section A, you must **not** write on a text pair that includes a multimodal text in Section B.

In the answer book, indicate which text pair you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

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

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

Pair 1 *The Hate Race* by Maxine Beneba Clarke and *Charlie's Country* directed by Rolf de Heer

- i. “They’re the *original* Australians. They lived here before any white people came.”
(*The Hate Race*)
“You’ve got a job and you’ve got a house. On my land.” (*Charlie's Country*)
Compare how the two texts explore the need to challenge perceptions of the past.

OR

- ii. Compare the ways in which *The Hate Race* and *Charlie's Country* explore the importance of a sense of belonging to home and country.

Pair 2 *The Queen* directed by Stephen Frears and *Ransom* by David Malouf

- i. Compare how *The Queen* and *Ransom* question the purpose of traditions.

OR

- ii. “And in the end, you showed great personal strength ... courage ... and humility.” (*The Queen*)
“He himself is dressed in a plain white robe without ornament.” (*Ransom*)
Compare the ways in which *The Queen* and *Ransom* explore the importance of humility.

Pair 3 *Things We Didn't See Coming* by Steven Amsterdam and *Never Let Me Go* by Kazuo Ishiguro

- i. Compare the ways in which the two texts explore the importance of compassion.

OR

- ii. “This whole thing is symbolic, symbolic of a system that’s hopelessly short-sighted ...”
(*Things We Didn't See Coming*)
“Your lives are set out for you.” (*Never Let Me Go*)
Compare the ways in which the societies depicted by Amsterdam and Ishiguro fail their people.

Pair 4 *Reckoning* by Magda Szubanski and *Brooklyn* by Colm Tóibín

- i. ‘There is always tension between the expectations of the older and younger generations.’
Compare the extent to which this idea is true in the two texts.

OR

- ii. Compare how the two texts suggest that growth often occurs through difficult experiences.

Pair 5 *The Crucible* by Arthur Miller and *The Dressmaker* by Rosalie Ham

- i. ‘In both texts, power is the driving force for many of the characters.’
Compare the ways in which the two texts explore this idea.

OR

- ii. Compare how a lack of generosity in *The Crucible* and *The Dressmaker* causes trouble for everyone.

Pair 6 *Photograph 51* by Anna Ziegler and *My Brilliant Career* by Miles Franklin

- i. “I think the things we want but can’t have are probably the things that define us ...”
(*Photograph 51*)
“My ambition was as boundless as the mighty bush in which I have always lived.”
(*My Brilliant Career*)
Compare the ways in which the two texts consider ambition and its consequences.

OR

- ii. Compare how the two texts challenge the silencing of women’s voices.

Pair 7 *The 7 Stages of Grieving* by Wesley Enoch and Deborah Mailman, and *The Longest Memory* by Fred D’Aguiar

- i. Compare how the two texts explore the intergenerational impacts of racism.

OR

- ii. “Everything has its time ... Everything has its time ...” (*The 7 Stages of Grieving*)
“God was just and fair and he and I should accept His judgment on us all.” (*The Longest Memory*)
Compare how the idea of acceptance is explored in the two texts.

Pair 8 *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* by Malala Yousafzai with Christina Lamb, and *Pride* directed by Matthew Warchus

- i. Compare how the expectations of communities are challenged in the two texts.

OR

- ii. ‘There are times when great courage is needed.’
Compare the ways in which this idea is explored in the two texts.

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SECTION C – Argument and persuasive language**Instructions for Section C**

Section C requires students to write an analysis of the ways in which argument and language are used to persuade others to share a point(s) of view.

Read the background information on this page and the material on pages 12 and 13, and write an analytical response to the task below.

For the purposes of this task, the term ‘language’ refers to written, spoken and visual language.

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

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

Task

Write an analysis of the ways in which argument and written and visual language are used in the material on pages 12 and 13 to try to persuade others to share the points of view presented.

Background information

Hapsey Happenings is a podcast hosted by lifelong Hapsey resident Janelle Tanley. She discusses local events and issues, and promotes the conservation of the town’s local environment. In the most recent episode of her podcast, Tanley discusses a proposed development plan for the Hapsey Wetlands by Nature+Adventure Group, who run commercial excursions into unspoilt areas. The following text is a transcript of this episode, with images provided by Tanley.

www.hapseyhappenings.com x +

www.hapseyhappenings.com/podcasts/transcripts/episode32

Hapsey Happenings – Transcript of podcast, episode 32



Hello and welcome to *Hapsey Happenings*. I'm your host, Janelle. I'm sure all of you listening have heard about the recent development plan that has been proposed for the Hapsey Wetlands, one of the very last protected sanctuaries in this local region. Nature+Adventure Group's plan includes bike paths, boat ramps, kiosks and cafes. The local newspaper is being flooded with letters and emails from people for and against the plan, and my socials have also been overflowing.

Let's consider our wetlands. They are quite a distance from the town, so they're mainly visited by nature lovers – people who don't mind a walk from where they can leave their car. The paths are narrow and unpaved. Walkers have to be careful but this means the native flora is taken care of. My friends and I frequently meet in the wetlands to relax but we talk softly without disturbing the tranquil surroundings, so the native fauna can live in peace.

But now, our wetlands seem to be just another area of Hapsey under threat of destruction. In my lifetime, I have often seen people bring proposals for developments to council meetings, which are disguised as plans to protect the environment, claiming that they will provide access for people who would otherwise be unable to enjoy the natural beauty of the area. The suggestion that this proposed 'revitalisation' will protect the environment and preserve the magnificence of this natural space for future generations sounds like something that is said to placate those of us who want this habitat to be kept as it is. In fact, the destruction of the natural home of over 40 different species of grasses to put up money-making ventures – cafes and so on – serves the interests of humans and businesses rather than the precious environment.


As locals, we are the guardians of this area. Many of us have worked tirelessly to protect these native plants and animals from all kinds of danger. We know from experience what will happen if the development plan is approved. First, Nature+Adventure Group will send in digging machinery and desecrate the home of fragile species, which will be damaged beyond repair. Then, they'll build footpaths and bike paths. Inevitably, one careless tourist will go stomping on a delicate fern to look at a frog and will take out an entire species that is unique to our wetlands. How are we going to protect these plants, flowers, insects and other animals from human intrusion?

This current development plan will only be the start. Attracting walkers, cyclists and cafe patrons will only give impetus to further development. With increased traffic, Nature+Adventure Group will build car parks (and charge for parking) and facilities such as toilets and gift shops. If we let this proposal through, it will set in motion a chain of proposals that will erode the protection that we have provided for the wetlands over all these years. Suddenly, this area will have been concreted over, and the Hapsey Wetlands will have become the Hapsey Wetlands Shopping Centre or the Hapsey Amusement Park!

www.hapseyhappenings.com x +

www.hapseyhappenings.com/podcasts/transcripts/episode32

If we're looking at increasing the opportunities for outdoor adventures in the Hapsey area, there are other equally scenic and tranquil places to the south of the town, where installing walking and cycling paths would not disturb the delicately balanced ecology of the natural wetlands.



These would-be developers claim in their proposal that they have an 'excellent record in terms of environmental responsibility'. They say that they see cycling and boating as leaving a 'small footprint on the environment' and as being environmentally responsible activities because these activities use no fossil fuels. They acknowledge that transporting equipment, such as bikes and boats, will leave a bit of a carbon footprint but that they are working towards reducing the impact of transporting their bikes and boats. Believe that if you like!

I realise that these people feel that they are offering an excellent opportunity to the Hapsey community. They claim that they are very protective of our precious resource and that they share the goal of preserving this special place. But will an increase in the number of visitors promote the preservation of the wetlands? Will all these new visitors, grasping disposable coffee cups, share the values of those protecting the native inhabitants of the wetlands? Is the wetlands' survival helped by people falling off bikes and out of boats? Aren't these arguments just a selfish attempt to paint a commercial venture in a favourable light? Can we trust Nature+Adventure Group's mission statement: 'Above all, we acknowledge that environmental and ecological concerns are our number one priority in the expansion and development of our business'?

We must consider what is best for our wonderful wetlands. I would love to hear from you, listeners of *Hapsey Happenings* – how do you feel about this? Leave your comments on my website. Don't forget to follow the podcast to receive updates about the proposal for the wetlands.

Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and values it explores
- development of a coherent analysis in response to the topic
- use of textual evidence to support the interpretation
- control and effectiveness of language use, as appropriate to the task

Section B will be assessed against the following criteria:

- knowledge and understanding of both texts, and the ideas and issues they present
- discussion of meaningful connections, similarities or differences between the texts, in response to the topic
- use of textual evidence to support the comparative analysis
- control and effectiveness of language use, as appropriate to the task

Section C will be assessed against the following criteria:

- understanding of the argument(s) presented and point(s) of view expressed
- analysis of ways in which language and visual features are used to present an argument and to persuade
- control and effectiveness of language use, as appropriate to the task

Sources: GoodStudio/Shutterstock.com (p. 12); Wildpix 645/Shutterstock.com (p. 13)