

English

Task Book

VCE Examination – Tuesday 29 October 2024

- Reading time is **15 minutes**: 9.00 am to 9.15 am
- Writing time is **3 hours**: 9.15 am to 12.15 pm

Approved materials

- An English and/or bilingual printed dictionary

Materials supplied

- Task Book of 20 pages
- Answer Book

Instructions

- Write your responses in English.
- Follow all instructions on your Answer Book.
- You may keep this Task Book.

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

Contents	pages
Section A (1 question, 20 marks) _____	3–8
Section B (1 question, 20 marks) _____	9–13
Section C (1 question, 20 marks) _____	15–17
Assessment criteria _____	18

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Section A – Analytical response to a text

Instructions

- You must write an analytical response to a selected text on **one** of the topics (either **i** or **ii**) provided for that text.
 - Your response should engage with the ideas, concerns and values raised by the topic and be supported by close reference to the 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. In the Answer Book, indicate which text you have chosen to write on and whether you have chosen to answer **i** or **ii**.
 - Refer to the assessment criteria on page 18.
 - Section A is worth one-third of the total marks for the examination.
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Text list

- | | |
|--|---|
| 1. Bad Dreams and Other Stories
by Tessa Hadley | 11. Pride and Prejudice
by Jane Austen |
| 2. Born a Crime
by Trevor Noah | 12. Rainbow's End
by Jane Harrison |
| 3. Chronicle of a Death Foretold
by Gabriel García Márquez | 13. Requiem for a Beast
by Matt Ottley |
| 4. False Claims of Colonial Thieves
by Charmaine Papertalk Green and John Kinsella | 14. Runaway
by Alice Munro |
| 5. Flames
by Robbie Arnott | 15. Sunset Boulevard
directed by Billy Wilder |
| 6. Go, Went, Gone
by Jenny Erpenbeck | 16. The Erratics
by Vicki Laveau-Harvie |
| 7. High Ground
directed by Stephen Johnson | 17. The Memory Police
by Yōko Ogawa |
| 8. Much Ado About Nothing
by William Shakespeare | 18. Things Fall Apart
by Chinua Achebe |
| 9. My Brilliant Career
by Miles Franklin | 19. We Have Always Lived in the Castle
by Shirley Jackson |
| 10. Oedipus the King
by Sophocles | 20. William Wordsworth: Poems Selected by Seamus Heaney
by William Wordsworth |

1. Bad Dreams and Other Stories by Tessa Hadley

- i. 'Greta didn't know whether she believed him: whether he was the sort of man who knew about things or the sort who made them up.'

Bad Dreams and Other Stories demonstrates the difficulties of truly knowing others.

Discuss.

OR

- ii. 'In their shame, they could hardly bear to look at each other.'

Regret and shame determine experiences in *Bad Dreams and Other Stories*.

To what extent do you agree?

2. Born a Crime by Trevor Noah

- i. 'Life is full of pain. Let the pain sharpen you, but don't hold on to it.'

Hardship shapes the lives of the characters in *Born a Crime*.

Discuss.

OR

- ii. 'Now you're officially the best-looking person in the family.'

Humour is Noah's strongest defence in *Born a Crime*.

Do you agree?

3. Chronicle of a Death Foretold by Gabriel García Márquez

- i. Tradition is inescapable.

To what extent does *Chronicle of a Death Foretold* show this to be true?

OR

- ii. 'My first thought was that it wasn't any business of mine but something for the civil authorities ...'

In *Chronicle of a Death Foretold*, the townspeople are as guilty as the perpetrators.

Do you agree?

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

- i. 'It's a shared true history – let's heal ...'

How does *False Claims of Colonial Thieves* challenge the reader to confront uncomfortable truths?

OR

- ii. *False Claims of Colonial Thieves* suggests that, despite their differences, people should seek to understand each other.

Discuss.

5. Flames by Robbie Arnott

- i. In *Flames*, change is inevitable.

Discuss.

OR

- ii. 'And he is the only family I have left. I wasn't ready to give up on the love our mother built.'

Family bonds do not necessarily produce positive outcomes in *Flames*.

Discuss.

6. Go, Went, Gone by Jenny Erpenbeck

- i. 'Paradise is beneath your mother's feet.'

How does Erpenbeck explore what it means to belong?

OR

- ii. Erpenbeck suggests that growth can only occur through exposure to the stories and experiences of others.

Do you agree?

7. High Ground directed by Stephen Johnson

- i. How does Johnson explore different perceptions of truth in *High Ground*?

OR

- ii. In *High Ground*, a desire for control is the most important factor in decision-making.

Do you agree?

8. Much Ado About Nothing by William Shakespeare

- i. 'Stand I condemned for pride and scorn so much?'

As indicated by the title, while much occurs in the play, it is all for nothing.

Do you agree?

OR

- ii. To what extent is deception harmful in *Much Ado About Nothing*?

9. My Brilliant Career by Miles Franklin

- i. No one in *My Brilliant Career* is ever truly satisfied.

Do you agree?

OR

- ii. 'It is worth being poor once or twice in a lifetime ...'

Discuss the interplay between wealth and poverty in *My Brilliant Career*.

10. Oedipus the King by Sophocles

- i. 'You can trust me. I am ready to help ...'

In the play, the desire to behave honourably causes suffering.

To what extent do you agree?

OR

- ii. In *Oedipus the King*, all who deserve it are justly punished.

Do you agree?

11. Pride and Prejudice by Jane Austen

- i. In *Pride and Prejudice*, life is easier when individuals conform to social conventions.

To what extent do you agree?

OR

- ii. Austen suggests that pride is more of a positive attribute than it is a flaw.

Do you agree?

12. Rainbow's End by Jane Harrison

- i. 'Least here we do things our way—no one breathin' down our necks.'

Home is central to identity in *Rainbow's End*.

To what extent do you agree?

OR

- ii. In *Rainbow's End*, attempts to be helpful are often unsuccessful.

Discuss.

13. Requiem for a Beast by Matt Ottley

- i. 'Tell her your story – I mean your own story.'

Requiem for a Beast suggests that shared stories are vital for connecting people and communities.

Discuss.

OR

- ii. How does Ottley explore the power of both guilt and forgiveness?

14. Runaway by Alice Munro

- i. Munro reveals the lasting influence of ordinary moments.

Discuss.

OR

- ii. In *Runaway*, no one finds what they are seeking.

To what extent do you agree?

15. *Sunset Boulevard* directed by Billy Wilder

- i. *Sunset Boulevard* both challenges and reinforces traditional gender expectations.
Discuss.

OR

- ii. 'There's nothing tragic about being 50, not unless you try to be 25.'
In *Sunset Boulevard*, how does Wilder portray Hollywood's infatuation with youth?

16. *The Erratics* by Vicki Laveau-Harvie

- i. Laveau-Harvie suggests that individuals must understand their past in order to move forward with their lives.
Discuss.

OR

- ii. How does *The Erratics* demonstrate that memory is imperfect?

17. *The Memory Police* by Yōko Ogawa

- i. 'But no one ever complains.'
In *The Memory Police*, Ogawa suggests that being passive poses the greatest threat to humanity's survival.
Discuss.

OR

- ii. *The Memory Police* is as much about gain as it is about loss.
Discuss.

18. *Things Fall Apart* by Chinua Achebe

- i. 'Why should a man suffer so grievously for an offence he had committed inadvertently?'
In *Things Fall Apart*, the consequences of actions are rarely fair.
Do you agree?

OR

- ii. 'But his whole life was dominated by fear, the fear of failure and of weakness.'
Power and fear are inseparable in *Things Fall Apart*.
Discuss.

19. We Have Always Lived in the Castle by Shirley Jackson

- i. '... but I wanted her to be unhappy, dressed in black in our mother's drawing room.'

The world created by Jackson is one of unrelenting cruelty.

Do you agree?

OR

- ii. 'Poor strangers ... They have so much to be afraid of.'

To what extent is the fear in *We Have Always Lived in the Castle* justified?

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

- i. Wordsworth suggests that there is contentment to be found in solitude.

To what extent do you agree?

OR

- ii. How is beauty explored in both ordinary and unexpected places in Wordsworth's poems?

Section B – Creating a text

Instructions

- In this section, you must create **one** written text (**not** including song, poetry or verse).
 - In your text, you must include meaningful connections with ideas drawn from
 - **one** of the Frameworks of Ideas
 - the title provided for your selected Framework of Ideas
 - **at least one** piece of stimulus material provided for your selected Framework of Ideas.
 - You must develop your text with a clear purpose, incorporating **at least one** of the following: to explain, to express, to reflect, to argue.
 - You must write an effective and cohesive text that demonstrates fluency through your selection of vocabulary, text structure(s) and language features.
 - Refer to the assessment criteria on page 18.
 - Section B is worth one-third of the total marks for the examination.
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Framework 1: Writing about country

- Write a text that explores ideas about country.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'Connections'

Stimulus 1

'How sweet the howling wind sounds in my own trees!'

Stimulus 2**Stimulus 3**

'I am surrounded by a vastness that could easily overwhelm a lesser being.
But this is my home.
Each grain of sand, caught momentarily by the wind,
Ties me irrevocably to all who came before and all yet to come.'

Framework 2: Writing about protest

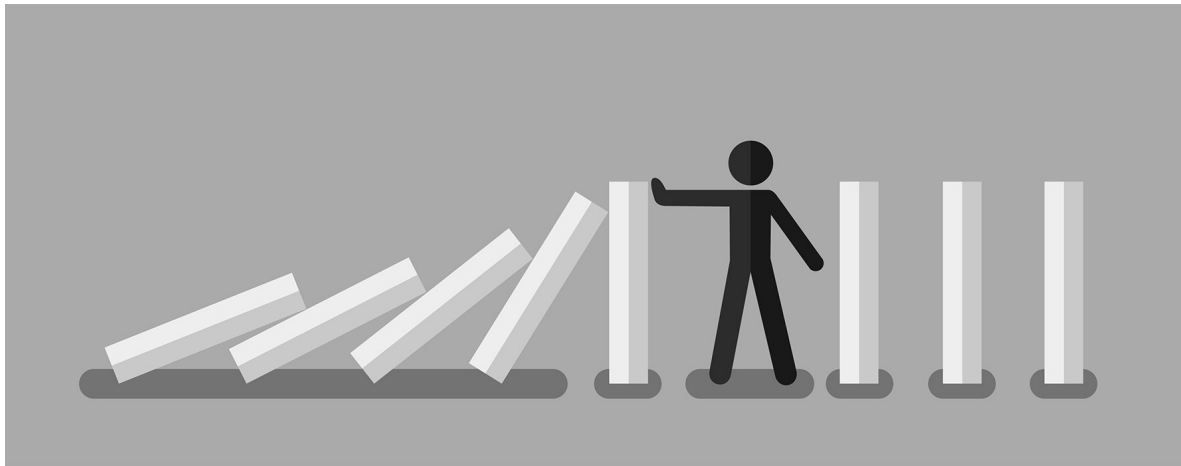
- Write a text that explores ideas about protest.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'Resist and Persist'

Stimulus 1

'If you fell down yesterday, stand up today.'

Stimulus 2



Stimulus 3

'People should be discerning in their choice of when to protest,
Considering the significance of a cause,
Channelling energy towards issues they feel are meaningful,
Rather than engaging in activism for its own sake.'

Framework 3: Writing about personal journeys

- Write a text that explores ideas about personal journeys.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'Finding My Way'

Stimulus 1

'... but it's no use going back to yesterday, because I was a different person then.'

Stimulus 2



Stimulus 3

'The caterpillar transforms without thought.
Its journey to a beautiful butterfly, inevitable.
Why must my own metamorphosis
Be shaped by so many choices?'

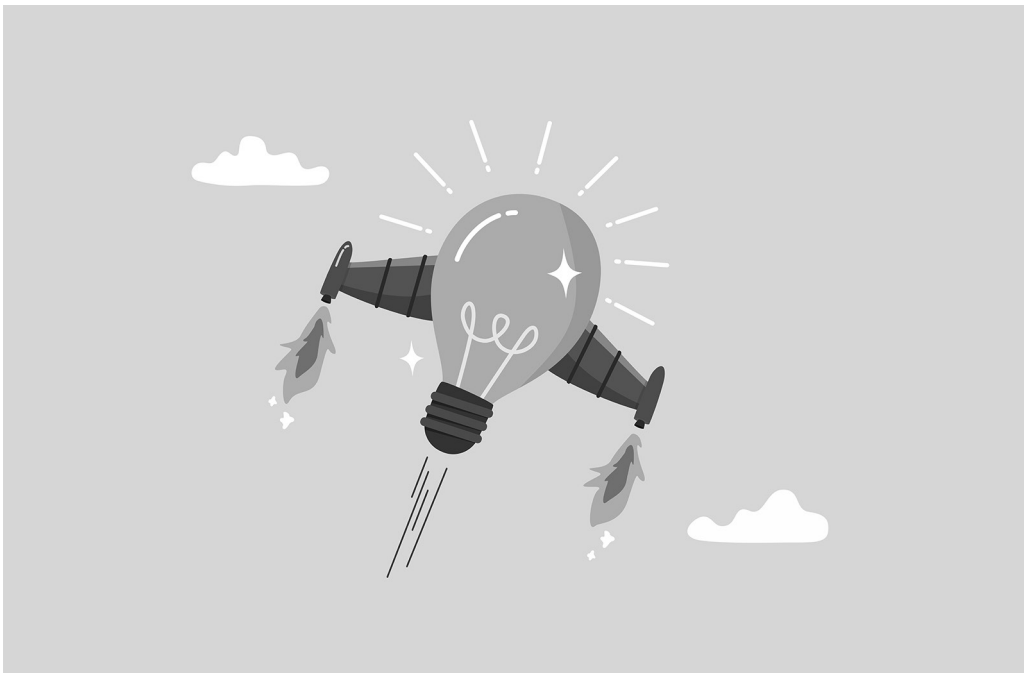
Framework 4: Writing about play

- Write a text that explores ideas about play.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'Time to Play'

Stimulus 1

'I can think whatever I like to think, I can play whatever I like to play ...'

Stimulus 2**Stimulus 3**

"You are old, Father William," the young man said,
"And your hair has become very white;
And yet you incessantly stand on your head—
Do you think, at your age, it is right?"

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Section C – Analysis of argument and language

Instructions

- In this section, you are required to analyse the use of argument(s) and language to persuade an intended audience to share the point of view expressed in a persuasive text.
 - Read the background information on this page and the material on pages 16 and 17, and write an analytical response to the task below.
 - For the purposes of this task, the term 'language' refers to written and spoken language, and 'visuals' refers to images and graphics.
 - Refer to the assessment criteria on page 18.
 - Section C is worth one-third of the total marks for the examination.
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Task

Write an analysis of the ways in which arguments, written and spoken language, and visuals are used in the material on pages 16 and 17 to try to persuade the intended audience to share the point of view presented.

Background information

Our Local Gym is a fitness centre that caters to a local community. Until recently, the facility was supported by a council subsidy. This funding has been withdrawn and reallocated to other council projects. The Our Local Gym committee has called an emergency meeting for members of the gym to vote on a proposal to keep the facilities operating.

The chair of the Our Local Gym committee, Sandy Gestalt, presented the following speech with accompanying slides.

Thank you for attending this emergency meeting to vote on the future of Our Local Gym. We find ourselves in an uncomfortable position, but as a group of people who have worked together – worked out together – for years, we know that together we can save Our Local Gym, and ensure its future.

Before we move on to possible solutions to our situation, I want to acknowledge the history and the value of Our Local Gym to both you, our members, and to the wider community. Our Local Gym has been in operation for 47 years. We built it from scratch with council support, local fundraisers and fees from you, our members. We have, for years, been a safe space for all people, and for the young and young-at-heart. This space is where you have built your fitness, your strength and your confidence. While larger commercial gyms have flourished, they cater for a different clientele – for people who perhaps are looking for a more competitive place to achieve their fitness goals. People who flock like moths to the flame to shiny new equipment, giant flatscreen TVs, obnoxiously loud music, matching athleisure wear – and who love posting gym selfies on their socials. But Our Local Gym has never been that; we just provide an opportunity for anyone to experience success at any level of fitness. At Our Local, we value acceptance for all bodies and all fitness journeys. We train for life.

However, we have recently lost the annual council grant we have relied on for decades to keep Our Local open. As you know, we tried to appeal to the council to reverse its decision but, unfortunately, we missed the deadline and the funding has already been reallocated. The council grant was important to Our Local for two reasons: it supported the maintenance of our building and it enabled us to keep our fees low, in line with the needs and lived experience of our community.

In seeking alternative funding, we have considered a series of bleak options: raising admission costs beyond what our community (including young families, refugees and seniors) can afford; privatising the fitness centre; or closing the facility entirely and watching Our Local be demolished and turned into a carpark.

But we have found another option. A lifeline.



We have been approached by a company about the neglected shopfront on the south side of our building. This group sees real potential in the vintage, grassroots community vibe of our building.

The proposal includes an agreement that they will upgrade the shopfront at their expense, and they will pay us rent, which will cover what we have lost in the council grant. This will guarantee Our Local Gym's low membership and admission fees, and may even leave extra funds for upgrades.

The group is Long Live Lollies.

Long Live Lollies is a popular confectionery company. You might be familiar with this brand – they sell lollies at reasonable prices in a retro-themed shop. Recently, their own lease has been terminated. This offers us a chance for a win-win situation.

Clearly, while this proposal solves our immediate financial problems, it does present challenges. Our Local Gym and Long Live Lollies do not, at first glance, share much in terms of values. Our Local offers education about nutrition and the best fuel for our bodies and supports members of the community for whom fitness can feel out of reach, while Long Live Lollies sells foods with limited nutritional benefit. There is no doubt that bringing these two businesses together in one building presents a serious clash.

Taking into account this clash of purposes – we are for community and they are for profit – I want to make it clear why we support this proposed partnership. The first is – unsurprisingly – money. Long Live Lollies have been nothing but a sweet delight to work with. They understand our dire financial position, offering us up-front rent payments that will keep the lights on and the doors open. They are keen to see our gym thrive and be part of the Our Local Gym community. So they will also pay for gym memberships for their employees – a concrete gesture that shows their support. The second: while eating lollies excessively isn't great, the occasional treat, or sugar hit, can be a joy. At Our Local, we know that fun and laughter are as important to our health as regular exercise.

This partnership can bring colour and deliciousness to our doorstep. And so, we hope that a new community will be enticed to Our Local. Perhaps parents who don't know we exist will take their children to buy treats from Long Live Lollies, discover us – and join up! We don't have the advertising budget of large commercial gyms. This is an opportunity to broaden our reach by tapping in to the customer base and marketing expertise of Long Live Lollies.



Before we vote, remember that we are not just voting for ourselves. We are voting for the many who cannot attend tonight and for those we hope to reach in the future. This is the only viable solution, and we as a community understand the need for compromise. To save Our Local Gym – this wonderful place where we all get so much for our bodies and souls – we will need to bend and stretch some uncomfortable and perhaps stiff muscles. It will not be perfect but, if we can make it work, it will allow our imperfect community to flourish.

Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, its structure, and the ideas, concerns and values it explores
- development of a coherent analysis in response to the topic
- use of evidence from the text to support the analysis
- use of fluent expression through appropriate use of vocabulary and conventions of Standard Australian English

Section B will be assessed against the following criteria:

- use of relevant idea(s) drawn from one Framework of Ideas, the title provided and at least one piece of stimulus material
- creation of a cohesive text that connects to a clear purpose(s) and incorporates an appropriate voice
- use of suitable text structure(s) and language features to create a text
- use of fluent expression, including the appropriate use of vocabulary

Section C will be assessed against the following criteria:

- understanding of contention, argument(s), and point of view
 - analysis of the ways in which written and spoken language and visuals are used to present an argument(s) and to persuade an intended audience
 - use of evidence from the text to support the analysis
 - use of fluent expression through appropriate use of vocabulary and conventions of Standard Australian English
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Sources: Adapted from Ralph Waldo Emerson, 'Hamatreya' (p. 10); Max Acronym/Shutterstock.com (p. 10);
Adapted from HG Wells, *The Anatomy of Frustration* (p. 11); Elok/Shutterstock.com (p. 11);
Adapted from Lewis Carroll, *Alice's Adventures in Wonderland* (p. 12); NaMong Productions92/Shutterstock.com (p. 12);
AA Milne, 'In the Dark' (p. 13); eamesBot/Shutterstock.com (p. 13); Adapted from Lewis Carroll, 'You Are Old, Father William' (p. 13);
Agus firdaus22/Shutterstock.com (p. 16); IrenMyltana/Shutterstock.com (p. 17)

