

**Victorian Certificate of Education
2018**

ENGLISH
Written examination

Wednesday 31 October 2018

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 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 **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. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*..... Katherine Boo
3. *Burial Rites*Hannah Kent
4. *Extinction*..... Hannie Rayson
5. *Frankenstein* Mary Shelley
6. *I for Isobel*.....Amy Witting
7. *In Cold Blood*..... Truman Capote
8. *Island: Collected Stories*..... Alistair MacLeod
9. *Like a House on Fire* Cate Kennedy
10. *Measure for Measure* William Shakespeare
11. *Medea* Euripides
12. *Old/New World: New & Selected Poems*Peter Skrzynecki
13. *Persepolis: The Story of a Childhood*..... Marjane Satrapi
14. *Rear Window*..... directed by Alfred Hitchcock
15. *Selected Poems*John Donne
16. *Stories We Tell*.....directed by Sarah Polley
17. *The Golden Age* Joan London
18. *The Left Hand of Darkness* Ursula Le Guin
19. *The Lieutenant* Kate Grenville
20. *The White Tiger*..... Aravind Adiga

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

- i. ‘Dr Ibaraki is weak-willed, motivated only by fear and insecurity.’
Do you agree?

OR

- ii. “Time heals all wounds, you’ll see.”
Is this view endorsed by Piper’s *After Darkness*?

2. ***Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* by Katherine Boo**

- i. ‘Life in Annawadi is more about avoiding loss than about gaining profit.’
Discuss.

OR

- ii. ‘The women of Annawadi are at once the backbone and the victims of their society.’
Do you agree?

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

- i. ‘Agnes is as disturbing as she is courageous.’
Do you agree?

OR

- ii. ‘In *Burial Rites*, although Tóti’s task is to guide Agnes, she has more impact on him.’
Discuss.

4. ***Extinction* by Hannie Rayson**

- i. ‘All the characters in *Extinction* are motivated by self-interest.’
To what extent do you agree?

OR

- ii. “There is always a last one, isn’t there?”
How does *Extinction* explore the idea that life is fragile?

5. ***Frankenstein* by Mary Shelley**

- i. ‘The pursuit of knowledge brings only unhappiness to Victor and his monster.’
Do you agree?

OR

- ii. ‘The world of Shelley’s novel is characterised by “injustice and ingratitude”.’
To what extent do you agree?

6. ***I for Isobel* by Amy Witting**

- i. How does Witting use other literary texts to tell Isobel’s story in *I for Isobel*?

OR

- ii. ‘The choices Isobel makes in her life are based on self-preservation.’
Do you agree?

7. *In Cold Blood* by Truman Capote

- i. 'Capote leaves the reader feeling that justice has been done.'
Do you agree?

OR

- ii. Is Capote's depiction of dangerous crime overly sentimental?

8. *Island: Collected Stories* by Alistair MacLeod

- i. 'MacLeod portrays the island way of life as one of comforting familiarity and uncomfortable isolation.'
Discuss.

OR

- ii. "It is not that easy to change what is a part of you."
To what extent is this idea reflected in MacLeod's stories?

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

- i. 'The characters in *Like a House on Fire* struggle to deal with change.'
Discuss.

OR

- ii. 'Although many of Kennedy's stories paint a sad picture of the world, there are moments of hope.'
Discuss.

10. *Measure for Measure* by William Shakespeare

- i. 'Human folly and foolishness are at the heart of *Measure for Measure*.'
Discuss.

OR

- ii. "Courage, there will be pity taken on you. You that have worn your eyes almost out in the service, you will be considered."
Discuss the role of pity in *Measure for Measure*.

11. *Medea* by Euripides

- i. 'Disloyalty is the greatest crime in this play.'
Discuss.

OR

- ii. "Do you imagine I would ever have stooped to flattery of this man without having some profit, some scheme in mind?"
Do you agree that the characters in *Medea* are never honest?

12. *Old/New World: New & Selected Poems* by Peter Skrzynecki

- i. ‘Skrzynecki’s poetry explores the connection between landscape and personal identity.’
Discuss.

OR

- ii. “and Time’s revenge hardly seems bitter at all.”
How does Skrzynecki’s poetry confront the inevitability of ageing and death?

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

- i. “Always keep your dignity and be true to yourself.”
To what extent does Marji follow her grandmother’s advice?

OR

- ii. How does *Persepolis: The Story of a Childhood* explore what it means to live in fear of persecution and oppression?

14. *Rear Window* directed by Alfred Hitchcock

- i. ‘Jeff’s fascination with looking at others stops him from truly looking at himself.’
Do you agree?

OR

- ii. How does Hitchcock create an atmosphere of suspicion in *Rear Window*?

15. *Selected Poems* by John Donne

- i. ‘In his poetry, Donne seeks to balance the physical and spiritual aspects of humanity.’
Discuss.

OR

- ii. How does Donne explore his relationships in his poems?

16. *Stories We Tell* directed by Sarah Polley

- i. ‘The truth about the past is often hard to pin down.’
How does *Stories We Tell* reveal the family’s story?

OR

- ii. “To save all hurt, why not leave things as they are?”
Why does Sarah not “leave things as they are”?

17. *The Golden Age* by Joan London

- i. ‘In London’s novel, to have a sense of belonging means everything.’
Discuss.

OR

- ii. ‘At the Royal Perth Hospital and the Golden Age, Frank struggles with more than just polio.’
Discuss.

18. *The Left Hand of Darkness* by Ursula Le Guin

- i. 'The characters in *The Left Hand of Darkness* have more in common with each other than they realise.'
- Discuss.

OR

- ii. "I thought that your presence, your mission, might prevent our going wrong, give us a new option entirely."
- To what degree was Genly Ai's mission a success?

19. *The Lieutenant* by Kate Grenville

- i. 'Rooke is an observer rather than a participant.'
- Do you agree?

OR

- ii. 'In *The Lieutenant*, the struggles in the colony arise from fear.'
- Discuss.

20. *The White Tiger* by Aravind Adiga

- i. Why is Balram called "the white tiger"?

OR

- ii. 'Both "Men with Big Bellies, and Men with Small Bellies" are resistant to change.'
- 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 *Tracks* by Robyn Davidson and *Into the Wild* directed by Sean Penn

- i. Compare how *Tracks* and *Into the Wild* explore the limits of human endurance.

OR

- ii. "... being alone got awfully boring ... I needed people, wanted them." (*Tracks*)
 "Happiness only real when shared" (*Into the Wild*)
 How do the two texts demonstrate the importance of companionship?

Pair 2 *Invictus* directed by Clint Eastwood and *Ransom* by David Malouf

- i. Compare how the two texts explore the idea that it is essential to know your enemy.

OR

- ii. Compare how the social and cultural differences explored in these two texts are overcome.

Pair 3 *Stasiland* by Anna Funder and *Nineteen Eighty-Four* by George Orwell

- i. Compare the ways in which fear dominates the characters in *Stasiland* and *Nineteen Eighty-Four*.

OR

- ii. "Even with one informer for every fifty people, the Stasi had the whole population covered."
 (*Stasiland*)
 "Under the spreading chestnut tree / I sold you and you sold me –"
 (*Nineteen Eighty-Four*)
 Compare how the two texts portray the idea of betrayal.

Pair 4 *Joyful Strains: Making Australia Home* by Kent MacCarter and Ali Lemer (eds), and *The Namesake* by Jhumpa Lahiri

- i. "For the first time in my life, I was alone and had to make my own way in the world."
 (*Joyful Strains: Making Australia Home*)
 "He was teaching me how to live alone."
 (*The Namesake*)
 Compare how the two texts explore loneliness.

OR

- ii. "... it was the cost of migration that one had to pay." (*Joyful Strains: Making Australia Home*)
 "Like pregnancy, being a foreigner, Ashima believes, is something that elicits the same curiosity from strangers, the same combination of pity and respect."
 (*The Namesake*)
 Compare what the two texts say about how the experience of migration challenges families.

Pair 5 *The Crucible* by Arthur Miller and *Year of Wonders: A Novel of the Plague* by Geraldine Brooks

- i. ‘In *The Crucible* and *Year of Wonders*, the leaders of the communities are misguided.’
Compare how this idea is explored in the two texts.

OR

- ii. “The magistrate sits in your heart that judges you.” (*The Crucible*)
Compare the role of judgment in the two texts.

Pair 6 *Bombshells* by Joanna Murray-Smith and *The Penelopiad: The Myth of Penelope and Odysseus* by Margaret Atwood

- i. “It’s hope, and hope only, that keeps us afloat.” (*The Penelopiad: The Myth of Penelope and Odysseus*)
Compare how the two texts explore this idea.

OR

- ii. “Never look ‘quite right’, never look ‘put together’, never look ‘well groomed’. Always dreamt I’d scoff at women who just threw themselves together. Now I am one.” (*Bombshells*)
“Divine beauty is such a burden.” (*The Penelopiad: The Myth of Penelope and Odysseus*)
Compare how the two texts regard physical beauty.

Pair 7 *Black Diggers* by Tom Wright and *The Longest Memory* by Fred D’Aguiar

- i. “You should enjoy every moment of your childhood. Plenty of time for the truth later.” (*Black Diggers*)
“I literally saw the boy surrender to that whip ...” (*The Longest Memory*)
Compare how the two texts portray innocence.

OR

- ii. “They painted my colour back on the day I got off that boat.” (*Black Diggers*)
“Chapel, I wish you were white or I black.” (*The Longest Memory*)
How does skin colour shape the experiences of the characters 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 *Made in Dagenham* directed by Nigel Cole

- i. ‘It is when individuals are tested that their best qualities are seen.’
Compare how the two texts present this idea.

OR

- ii. “Our men think earning money and ordering around others is where power lies. They don’t think power is in the hands of the woman who takes care of everyone all day long, and gives birth to their children.” (*I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*)
“What if your husbands saw you? What would they say?” (*Made in Dagenham*)
Compare how Rita and Malala act in defiance of men’s expectations.

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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

Material unavailable

Material unavailable

Material unavailable

Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and issues 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