



Victorian Certificate of Education 2008

ENGLISH (ESL) Written examination

Friday 31 October 2008

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 (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	1 (2 parts)	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 16 pages, including **Examination assessment criteria** on page 16.
- 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 **front 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 16 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. *In the Lake of the Woods* Tim O'Brien
11. *Into Thin Air* Jon Krakauer
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. *King 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

1. *A Man for All Seasons*

- i. After the execution of Thomas More, the Headsman says:
“Behold—the head—of a traitor!”
Do you agree with this view of Thomas More?

OR

- ii. ‘The play suggests that few people do what is right; most people do what is to their own advantage.’
Discuss.

2. *Citizen Kane*

- i. How does the film-maker use light, shadow and sound to create atmosphere and meaning in *Citizen Kane*?

OR

- ii. Kane says: “If I hadn’t been very rich I might have been a really great man”.
To what extent is Kane’s wealth the reason for his disappointments in life?

3. *Collected Stories (Beverley Farmer)*

- i. ‘These stories are set in different countries but the motives of people are always the same: they put self-interest first.’
Discuss.

OR

- ii. A character in these stories comments: “Isn’t it sad how cruel life is?”
‘In these stories it is not life but the people who are cruel.’
Do you agree?

4. *Don’t Start Me Talking (Paul Kelly)*

- i. ‘Kelly’s lyrics are successful because they strongly connect with the audience’s experience.’
Discuss.

OR

- ii. ‘In Paul Kelly’s lyrics, even optimistic people find it difficult to cope in a world that is unpredictable.’
Discuss.

5. *Generals die in bed*

- i. ‘The horrors of life in the trenches are emphasised for the reader by the unemotional reporting style of the writing.’
Discuss.

OR

- ii. “Can’t you forget the front for the few days you have before you?”
In *Generals die in bed*, why is it hard for soldiers to enjoy their leave?

6. *Great Short Works (Edgar Allan Poe)*

- i. 'The men in Poe's stories have sympathetic and inquiring minds but are unable to be happy or content.'
Discuss.

OR

- ii. 'In Poe's stories horrific situations and macabre plots seem credible.'
Do you agree?

7. *Hard Times*

- i. "Facts alone are wanted in life."
How do Mr Gradgrind's theories affect others?

OR

- ii. 'In *Hard Times*, Dickens suggests that it is the hypocrites rather than the naive who deserve to be openly humiliated.'
Discuss.

8. *Home*

- i. "Elizabeth felt that she had lived as three different people within her skin."
'All the characters in this text must struggle to find a sense of identity.'
Discuss.

OR

- ii. At the end of the novel, Candice says: "I can tell you a story of triumph . . .".
What is your reading of this text: a story of defeat or of triumph?

9. *Inheritance*

- i. 'In this text luck, more than anything else, determines what happens to the characters.'
Do you agree?

OR

- ii. 'In *Inheritance*, we can see that those individuals who are unable to cope with change suffer most.'
Do you agree?

10. *In the Lake of the Woods*

- i. The narrative structure of this novel moves backwards and forwards in time and includes a variety of possible story lines.
How does this affect your understanding of the novel?

OR

- ii. How do you see Kathy: John's victim or his accomplice?

11. *Into Thin Air*

- i. Does Krakauer write about his experiences of Everest as a journalist thinking about his reader, or as an individual thinking about his own survival?

OR

- ii. “The trick is to get back down alive.”

‘In *Into Thin Air*, planning is very important for an expedition to Everest but chance plays an even greater role in the outcome.’

Discuss.

12. *Look Both Ways*

- i. Does the film-maker’s use of visual imagery and setting help the viewer to understand the concerns of the characters?

OR

- ii. ‘In *Look Both Ways*, the characters learn to think about their lives in new ways.’

Do you agree?

13. *Maestro*

- i. ‘Neither Paul nor Keller gets the life he expects.’

Is *Maestro* mainly a study of disappointment and loss?

OR

- ii. “Everything grew larger than life in the steamy hothouse of Darwin, and the people were no exception.”

How important is ‘place’ to the people in this novel?

14. *Nineteen Eighty-Four*

- i. “. . . the choice for mankind lay between freedom and happiness . . .”

Is it possible for any of the characters to be both free and happy in the world of *Nineteen Eighty-Four*?

OR

- ii. ‘Winston believes that he and Julia will inevitably be captured. Nevertheless readers are surprised by the brutal ending of *Nineteen Eighty-Four*.’

Discuss.

15. *Of Love and Shadows*

- i. How do the characters live in a world in which justice and liberty are not highly valued?

OR

- ii. ‘It is Allende’s ability to weave together the characters’ stories that adds emotional depth to this dark and disturbing novel.’

Discuss.

16. *King Richard III*

- i. 'Despite his wickedness, Richard charms the readers or viewers of the play as much as he charms some of the characters in the play.'
Discuss.

OR

- ii. Richard says of Anne: "I'll have her, but I will not keep her long".
How are women portrayed in the play?

17. *Romulus, My Father*

- i. ". . . I never felt that we were poor, although I think we were judged so by others."
'Despite difficulties, Raimond always views his life positively.'
Discuss.

OR

- ii. Raimond says of his father: "Always he feared for someone else, most often for me, but never for himself".
As a reader, do you agree with Raimond's comment about his father?

18. *Selected Poems (Kenneth Slessor)*

- i. 'Slessor's poetry reveals his twofold view of life: regret at its brevity and appreciation of its richness.'
Discuss.

OR

- ii. 'Slessor's poems convey how well he observes things: things of the present, things of the past and far away places.'
Discuss.

19. *Sky Burial*

- i. '*Sky Burial* shows that how we live makes us who we are.'
How does Tibetan life shape the characters in this book?

OR

- ii. How well do the women in *Sky Burial* cope with hostile environments and the absence of love?

20. *The Kite Runner*

- i. Does living in the United States of America change Amir's understanding of his childhood in Afghanistan?

OR

- ii. ". . . better to get hurt by the truth than comforted with a lie."
'*The Kite Runner* shows how destructive secrets can be, especially to family relationships.'
Discuss.

**END OF SECTION A
TURN OVER**

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

Section B requires students to write for a nominated audience and purpose.

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.

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 16 of this book.

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

‘Events and experiences influence the ways we connect to place.’

Task

You are on work experience* with a journalist for a daily newspaper. You have been invited to write an article which will be published in that daily newspaper.

In your article, explore the idea that **events and experiences influence the ways we connect to place**. You must draw on ideas and issues suggested by your selected text from the list above.

*‘Work experience’ is the term used when students work under supervision in a workplace.

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

‘We can evade “reality” but we cannot avoid the consequences of doing this.’

Task

You are on work experience* with a journalist for a daily newspaper. You have been invited to write an article which will be published in that daily newspaper.

In your article, explore the idea that **we can evade “reality” but we cannot avoid the consequences of doing this**. You must draw on ideas and issues suggested by your selected text from the list above.

*‘Work experience’ is the term used when students work under supervision in a workplace.

OR

Context 3 – Encountering conflict

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

Prompt

‘In times of conflict ordinary people can behave in extraordinary ways.’

Task

You are on work experience* with a journalist for a daily newspaper. You have been invited to write an article which will be published in that daily newspaper.

In your article, explore the idea that **in times of conflict ordinary people can behave in extraordinary ways**. You must draw on ideas and issues suggested by your selected text from the list above.

*‘Work experience’ is the term used when students work under supervision in a workplace.

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

‘Our relationships with others help us to define who we are.’

Task

You are on work experience* with a journalist for a daily newspaper. You have been invited to write an article which will be published in that daily newspaper.

In your article, explore the idea that **our relationships with others help us to define who we are**. You must draw on ideas and issues suggested by your selected text from the list above.

*‘Work experience’ is the term used when students work under supervision in a workplace.

**END OF SECTION B
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SECTION C – Analysis of language use (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.

Carefully read the opinion piece ‘**A word from our coach . . .**’ and then complete **both** parts.

Your response will be assessed according to the criteria set out on page 16 of this book.

TASK**Part 1**

Write a note-form summary of ‘**A word from our coach . . .**’ found on pages 14 and 15.

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

AND

Part 2

Write a piece of prose that explains how language and visual features have been used in ‘**A word from our coach . . .**’ to attempt to persuade readers about three of the main points in the coach’s article.

Background information

The following newsletter was distributed to the parents and supporters of a local sports club at the beginning of the new season.

It was written because of the bad behaviour of some spectators in the previous season. Because of this bad behaviour, many parents are unwilling to help at the club.

Due to copyright restriction,
this material is not supplied.

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this material is not supplied.

END OF SECTION C
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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
- 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