

**Victorian Certificate of Education
2023****ENGLISH
Written examination****Monday 22 May 2023****Reading time: 2.00 pm to 2.15 pm (15 minutes)****Writing time: 2.15 pm to 5.15 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	2	1	20
B – Comparative analysis of texts	1	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 8 pages, including **assessment criteria** on page 8
- 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 8 of this book.

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

Text list

1. *Like a House on Fire* Cate Kennedy
2. *Rear Window*..... directed by Alfred Hitchcock

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

- i. 'In *Like a House on Fire*, Kennedy explores the need for lightheartedness in relationships.'
Discuss.

OR

- ii. To what extent do the characters in Kennedy's stories demonstrate courage?

2. ***Rear Window* directed by Alfred Hitchcock**

- i. 'Jeff's behaviour is ultimately motivated by fear.'
Do you agree?

OR

- ii. 'In *Rear Window*, Hitchcock creates an atmosphere dominated by insecurity.'
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 8 of this book.

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

Pair 1 *The 7 Stages of Grieving* by Wesley Enoch and Deborah Mailman, and *The Longest Memory* by Fred D’Aguiar

- i.** “These are my people’s stories. They need to be told.” (*The 7 Stages of Grieving*)
“Responsibility is one thing I won’t dodge.” (*The Longest Memory*)
Compare the ways in which obligation is understood in the two texts.

OR

- ii.** “I’M STILL BLACK! AND DEADLY!” (*The 7 Stages of Grieving*)
“Chapel, I wish you were white or I black.” (*The Longest Memory*)
Compare how the two texts highlight the significance of self-image.

END OF SECTION B

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 6 and 7, 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 8 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 6 and 7 to try to persuade others to share the points of view presented.

Background information

Dr Gabrielle Grey, scientist and media personality, produces the podcast *Garment Gab*. Each week, she discusses pressing issues associated with the textile industry. In her most recent podcast, she discusses fast fashion and its environmental and economic impacts. The following text is the transcript of this podcast, with an image provided by Dr Grey.

Garment Gab

with Dr Gabrielle Grey



Transcript of podcast

Welcome to *Garment Gab*, a podcast for those who seek informed views on pressing issues in the textile industry. I'm your host, Dr Gabrielle Grey, and this week's topic is a response to recent comments that I've received from listeners who have been concerned about fast fashion. What is fast fashion? Why are we so concerned about it?

Well, 'fast fashion' is clothing that replicates the latest fashion trends from the elegant catwalks of New York, Paris and other fashion epicentres. These styles (men's, women's and children's) are reproduced on an industrial scale in many developing nations to satisfy the aspiring fashionista¹, who can buy them for next to nothing in their local shopping mall or online. Mass consumers might wear them for a season and then casually toss them out for next season's designs, which, in turn, are worn and discarded the following year. A loaded conveyor belt straight into landfill ...



¹**fashionista** – a designer, promoter or follower of the latest fashions

Let me be clear about the scale of disposal: a sustainability report published by a leading university states that 80 billion – yes, billion – pieces of clothing are produced every year. Can you picture this? I imagine fabrics of all textures and hues stuffed into, and overflowing from, landfill. The sheer volume of overflow will then wrap itself around and around our Earth like a deadly boa constrictor gradually strangling, irrevocably, the life out of our planet.

Before they even get to landfill, however, these textiles are polluting our waterways. The polyester fabrics shed microfibres and plastic particles into wastewater, which then pours straight into our rivers. This has diabolical consequences for marine life. The dyes used to colour textiles also end up in our waterways. The toxicity from the heavy metals in the dyes seeps into the food chain, causing damage to animal, plant and marine life. And let's not forget about carbon emissions! The air is polluted by the manufacturing of every item of clothing: jeans and jackets, shirts and skirts. The further each item travels, the more carbon is released into our atmosphere. It is estimated that one single item can travel up to 35 000 kilometres from fabric production, to clothing manufacturing, to its unglamorous debut on the overstocked floors of multiple retail outlets. All in the name of 'fashion'. Really?! There's nothing stylish about this.

Now, from an environmental point of view, the picture I've painted is dire in the extreme. I do understand, however, that we have to view the issue holistically, from moral and rational perspectives. Some people argue that fast fashion benefits the economy as a whole because, at the most basic level, spending money is good for everyone. Fast fashion does have benefits: money circulates, businesses function, the fashionistas wear the latest sneakers and designer sunglasses. If people didn't spend, then our whole society – our way of life – would suffer. Shops would close. If we don't spend, how will the economy grow? If we don't spend, then where's the tax money coming from to develop the infrastructure we expect in our society: the roads, the schools, the hospitals and so on? Put simply, we need to spend money, and the consumption of fast fashion plays a role in this. That conveyor belt to landfill that I referred to earlier does mean that we have a healthy economy that benefits everyone. But at what cost?

Listeners, let's keep the conversation going. Do we have to balance the competing demands and desires of society with the need for responsible environmental management of our world? There are some uncomfortable truths about our consumer-driven society – in particular, fair access to a range of sizes, styles and price ranges – that fast fashion actually does address. Realistically, are we ever going to curtail fast fashion? We expect the latest: in what we wear, in what we watch and listen to, in the cars we drive and the places we go. In this respect, fast fashion works. Then there are the issues of online shopping ... but that's a topic for another day.

What are the alternatives to fast fashion? How do we minimise the impact of this enormous industry on our precious, fragile planet? There are actions that we can all take: renting, swapping, recycling, upcycling and buying clothes in styles that don't date ... There's even slow fashion! We do have options.

Thank you, all, for raising this critical issue. Don't forget to get in touch by posting your comments. Subscribe to receive notifications and details about my podcast.

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: LightField Studios/Shutterstock.com (p. 6 top); Ground Picture/Shutterstock.com (p. 6 bottom)

END OF TASK BOOK

