

English

Task Book

YYYY VCE Examination: Day Date Month

- **Reading time:** — to — (15 minutes)
- **Writing time:** — to — (3 hours)

Approved materials

- An English and/or bilingual printed dictionary

Materials supplied

- Task Book of 17 pages
- Answer Book

Instructions

- Write your responses in English.
- 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) _____	2–6
Section B (1 question, 20 marks) _____	7–11
Section C (1 question, 20 marks) _____	13–15
Assessment criteria _____	16

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 16.
 - Section A is worth one-third of the total marks for the examination.
-

Text list

- | | |
|----------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|
| 1. All About Eve
directed by Joseph L Mankiewicz | 11. No Sugar
by Jack Davis |
| 2. Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity
by Katherine Boo | 12. Old/New World: New & Selected Poems
by Peter Skrzynecki |
| 3. Burial Rites
by Hannah Kent | 13. Selected Poems
by John Donne |
| 4. Cloudstreet
by Tim Winton | 14. The Complete Maus
by Art Spiegelman |
| 5. Frankenstein
by Mary Shelley | 15. The Golden Age
by Joan London |
| 6. I for Isobel
by Amy Witting | 16. The Left Hand of Darkness
by Ursula Le Guin |
| 7. Island: Collected Stories
by Alistair MacLeod | 17. The Lieutenant
by Kate Grenville |
| 8. Mabo
directed by Rachel Perkins | 18. The Thing Around Your Neck
by Chimamanda Ngozi Adichie |
| 9. Measure for Measure
by William Shakespeare | 19. The White Tiger
by Aravind Adiga |
| 10. Medea
by Euripides | 20. This Boy's Life
by Tobias Wolff |

1. All About Eve directed by Joseph L Mankiewicz

- i. *All About Eve* presents the world of the theatre as a place of intense rivalries and intense relationships.

Discuss.

OR

- ii. How does Mankiewicz use the structure of the film to influence how the characters are perceived?

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

by Katherine Boo

- i. In *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*, there is life and death but no hope.

Do you agree?

OR

- ii. In *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*, corruption presents an opportunity for some and an obstacle for others.

Discuss.

3. Burial Rites by Hannah Kent

- i. The coldness and hostility of the landscape is a reflection of the society depicted in *Burial Rites*.

To what extent do you agree?

OR

- ii. While certain people intend to guide others, sometimes it is the guide who learns the most from their followers.

Discuss.

4. Cloudstreet by Tim Winton

- i. Sam tells Lester: 'I've had a lot of bad luck.'

The characters in *Cloudstreet* make their own luck, good or bad.

Discuss.

OR

- ii. *Cloudstreet* is about the search to find meaning in life through connections.

Do you agree?

5. Frankenstein by Mary Shelley

- i. The novel *Frankenstein* demonstrates that one must have compassion to be human.

Do you agree?

OR

- ii. Shelley presents a natural world full of beauty but a society plagued by ugliness.

Discuss.

6. I for Isobel by Amy Witting

- i. What roles do acceptance and self-respect play in *I for Isobel*?

OR

- ii. Witting suggests that imagination compensates for the loneliness in life.

Do you agree?

7. Island: Collected Stories by Alistair MacLeod

- i. There is no room for sentimentality in the lives of the characters in MacLeod's stories.

Do you agree?

OR

- ii. To what extent does the harsh environment contribute to the difficulties experienced by the inhabitants of Cape Breton?

8. Mabo directed by Rachel Perkins

- i. Perkins suggests that without the support and loyalty of friends and family, all would be lost.

To what extent do you agree?

OR

- ii. This film shows what qualities are needed to be a leader.

Discuss.

9. Measure for Measure by William Shakespeare

- i. Order is restored in *Measure for Measure*, but at what cost?

OR

- ii. *Measure for Measure* presents a society in which women are denied power.

Discuss.

10. Medea by Euripides

- i. In the play *Medea*, the crucial conflict is between reason and passion.

Discuss.

OR

- ii. Euripides' *Medea* is the story of a desperate woman who is maltreated by a despicable man.

Do you agree?

11. No Sugar by Jack Davis

- i. There is nothing civilised about how the Munday/Millimurra family is treated.

Discuss.

OR

- ii. Joe says to Mary: 'It'll never be over!'

No Sugar shows the importance of defiance in the face of persecution.

Discuss.

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

- i. 'and Time's revenge hardly seems bitter at all.'

How does Skrzynecki's poetry confront the inevitability of ageing and death?

OR

- ii. Skrzynecki's poems reveal meaning and beauty in life's ordinary moments.

Discuss.

13. Selected Poems by John Donne

- i. Donne's poetry presents life as full of temptation.

Discuss.

OR

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

14. The Complete Maus by Art Spiegelman

- i. How does the movement between the present and the past affect Art Spiegelman's telling of Vladek's story?

OR

- ii. Art Spiegelman's fractured relationship with his father is the central focus of this story.

Discuss.

15. The Golden Age by Joan London

- i. 'Years later, when you think you have recovered, it comes back.'

Characters in *The Golden Age* are haunted by their past.

Discuss.

OR

- ii. *The Golden Age* explores the importance of self-reliance.

Do you agree?

SAMPLE

16. The Left Hand of Darkness by Ursula Le Guin

- i. *The Left Hand of Darkness* is set in a world where loneliness is ever present.

Do you agree?

OR

- ii. In *The Left Hand of Darkness*, Le Guin questions the importance of gender roles in relationships.

Discuss.

17. The Lieutenant by Kate Grenville

- i. How does *The Lieutenant* explore the way that beliefs are changed through the interaction of cultures?

OR

- ii. Ultimately, *The Lieutenant* is about the struggle between obedience to authority and adherence to personal values.

To what extent do you agree?

18. The Thing Around Your Neck by Chimamanda Ngozi Adichie

- i. The characters in Adichie's stories are sustained more by perseverance than by hope.

Do you agree?

OR

- ii. Adichie's stories explore the inequalities that exist in the relationships between men and women.

Discuss.

19. The White Tiger by Aravind Adiga

- i. '... India is two countries in one ...'

How is this concept explored in *The White Tiger*?

OR

- ii. In *The White Tiger*, the caste system is the greatest barrier to progress.

Do you agree?

20. This Boy's Life by Tobias Wolff

- i. The relationships in *This Boy's Life* are devoid of any love or respect.

Do you agree?

OR

- ii. In *This Boy's Life*, Wolff presents an America that offers little opportunity for prosperity.

Discuss.

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 and language features.
 - Refer to the assessment criteria on page 16.
 - This section is worth one-third of the total marks for the examination.
-

SAMPLE

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: 'My country is calling'

Stimulus 1

'We do not inherit the earth from our ancestors, we borrow it from our children.'

Stimulus 2**Stimulus 3**

'My country is too far to reach,
But it will forever be
A part of me.'

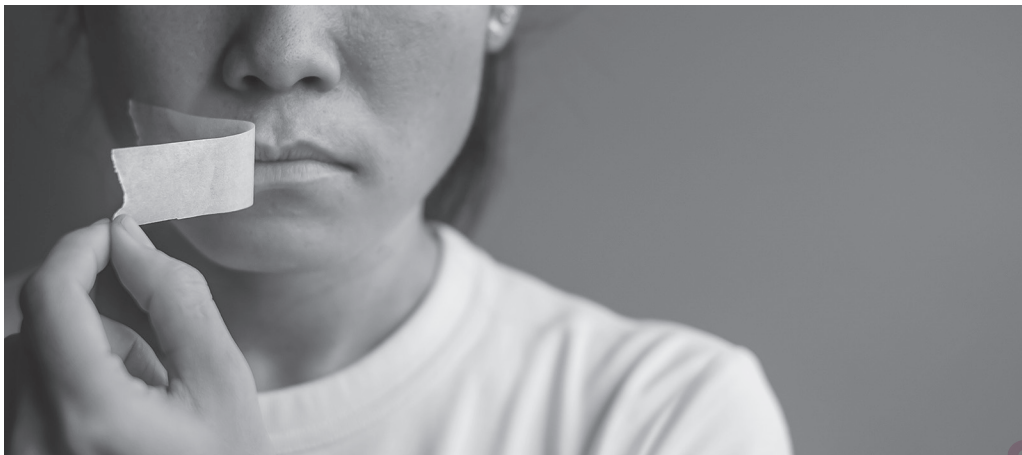
Framework 2: Writing about protest

- 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: 'Listen'

Stimulus 1

'Mighty oaks from small acorns grow.'

Stimulus 2

SAMPLE

Stimulus 3

'It is not about
If we want, or
If we can
Because
If we won't, and
If we don't
A time may come, when
We can't.'

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: 'This is me'

Stimulus 1

'Life isn't about finding yourself. Life is about creating yourself.'

Stimulus 2



Stimulus 3

'My story is ready
There's enough to share
As I have made plenty
Come, sit at my table
Listen and learn
And you will see me.'

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 well spent'

Stimulus 1

'Play the game as well as you can and that's what you're judged on.'

Stimulus 2

SAMPLE

Stimulus 3

'Child, I have forgotten the art of being absorbed in sticks and mud-pies.

I seek out costly playthings, and gather lumps of gold and silver.

With whatever you find you create your glad games, I spend both my time and my strength over things I never can obtain.

In my frail canoe I struggle to cross the sea of desire, and forget that I too am playing a game.'

SAMPLE

This page is blank

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 an unseen persuasive text.
 - Read the background information on this page and the material on pages 14 and 15, 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 16.
 - This section is worth one-third of the total marks for the examination.
-

Task

Write an analysis of the ways in which argument(s), written and spoken language, and visuals are used in the material on pages 14 and 15 to try to persuade the intended audience to share the point of view presented.

Background information

The website *Strapleton Community Voice* has a social media page for the exclusive use of residents of the town of Strapleton. Members use *Strapleton Community Voice* to share information and concerns about the local area. Daphne Lower is a member of the group and created the post on the following page.

Strapleton Community Voice

Public group
11 727 followers



Daphne Lower

2 October at 11.35



I want to share with you a dilemma I encountered this morning as I was taking my usual stroll around our picturesque park and lovely lake area. I noticed a new sign near the water saying: DO NOT FEED THE BIRDS. Metres away from the new sign stood a man and two children busily feeding a flock of wild ducks, totally ignoring the very clear message not to do so.

What should I do, if anything? This is what went through my mind ...

When I was growing up, we often fed wild birds. My mum had a little wooden bird feeder hanging from a tree in our front yard. Every morning, she'd lower the rope attached to the bird feeder, place a sprinkling of seed inside and carefully hoist it back up. That bird feeder attracted all sorts of coloured parrots and we would watch them, in awe of their majesty. On family trips to the beach, we'd eat hot chips and throw some to the swarms of seagulls begging at our feet. Even on the few times we ventured overseas, we saw lots of people donating scraps of their lunch to pigeons or scattering bread for the ducks at the local park. Everybody, everywhere, fed wild birds back then. Today, millions of Australians continue to feed wild birds. So why do we do it?

It's easy to see why we do it. Feeding birds feels like an act of kindness and seems to be mutually beneficial. We help the birds survive and, in return, we get enjoyment, feeling as though we are giving back to our community and connecting with the world around us. Taking time to appreciate nature is a great way to improve psychological wellbeing. In our increasingly technology-saturated world, it's healthy to find ways to unplug, unwind and recharge. The duck-feeding dad probably worked pretty hard to coax his kids away from their screens in order to do something outdoors for a change.

Unfortunately, despite the immense health benefits that humans gain from feeding birds, the same can't be said for the birds! Yes, in some parts of the world, certain species of birds would not survive the long winter without humans lending a helping hand. But I wish more people understood that supplementary feeding, even though it might feel like an act of love and nurturing, is often the opposite.

Giving wildlife the wrong food in the wrong amount isn't only unhelpful, it can be downright dangerous. This is the reason I am posting today.

I have read that wildlife experts agree that supplementary feeding creates an imbalance in nature that can have drastic consequences. It increases the numbers of some species and this, in turn, decreases those of other species. The rainbow lorikeet, for example, has taken great advantage of its good looks, so its numbers have soared due to supplementary feeding. Sadly, the rainbow lorikeet's population boom has caused numbers of the much plainer scaly-breasted lorikeet to plummet.

Even the most well-intentioned bird lover can upset Mother Nature without meaning to do so. Left uneaten in damp conditions, seeds and bread rot, grow mould and introduce disease to the birds. The uneaten food also attracts pests such as rats, mice and cockroaches. The more food these pests get, the more they breed.

Feeding birds is unnecessary. Native birds will be healthy and happy if left to eat only their normal diet of insects, nectar, seed or fruit. Most people don't realise that bread – the most popular choice of food to give to wild birds – is actually one of the worst things to feed to wild birds because it contains high quantities of sugar and salt. But should we put Strapleton's ducks on a diet or ban bird feeding altogether? Perhaps the real problem is not so much that we are feeding wild birds, but rather that people don't understand how often, how much and what to feed them. Seeds, duck pellets, a sprinkle of oats or a small handful of peas or corn are acceptable options. If you must feed the birds in our neighbourhood, PLEASE try to do so as an occasional treat, not as an everyday occurrence. Think of it as giving them a healthy snack, not a five-course meal!

As I watched those kids and their dad endlessly lob carbs into our beautiful, clean lake, the wild ducks scrambled over one another to fight for every doughy morsel that they could stuff their beaks with. I wrestled with my conscience. I didn't want to start a confrontation or accuse the dad and his kids of committing a crime against nature, but I desperately wanted to take them under my wing and politely explain a few choices that we can make to better care for our feathered friends. Hence my dilemma ...

What action would you have taken?



Click [here](#) to post your reply.

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 structures 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
-

SAMPLE

Sources: Sergey Nivens/Shutterstock.com (p. 8); Jo Panuwat D/Shutterstock.com (p. 9); Sydney J Harris (p. 10); fran_kie/Shutterstock.com (p. 10); Adam Goodes (p. 11); Tatiana Bobkova/Shutterstock (p. 11); Rabindranath Tagore, 'Playthings' (p. 11); travellifestyle/Shutterstock.com (p. 14); Werner Weip-Olsen/CartoonStock.com (p. 15).