



Victorian Certificate of Education 2009

ENGLISH

Written examination

Friday 30 October 2009

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 | 20 |
| B – Writing in Context (Creating and presenting) | 4 | 1 | 20 |
| C – Analysis of language use (Using language to persuade) | 1 | 1 | 20 |
| | | | Total 60 |

- 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 14 pages, including **Examination assessment criteria** on page 14.
- Three script books: an orange book, a silver book and a blue 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 in the examination.

Section A – Text response (Reading and responding)

- Write your response in the **orange** 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 **silver** 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 **blue** 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 develop a sustained discussion of **one** selected text from the Text list below.

Your response must be supported by close reference to and analysis of the selected text.

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 14 of this book.

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

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. *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. More says: "I do none harm, I say none harm, I think none harm". 'More's decision to place his principles above his family is difficult for a modern audience to understand.'
Do you agree?

OR

- ii. The Steward says: "The great thing's not to get out of your depth . . ."
To what extent are the characters in the play out of their depth?

2. *Citizen Kane*

- i. The film-maker shows us Kane in different settings and at different times of life.
How does this help the viewer to understand Kane?

OR

- ii. 'At the end of his life Kane is a friendless recluse.'
Why?

3. *Collected Stories (Beverley Farmer)*

- i. 'In these stories, Farmer suggests that things just happen, that people have no control over their lives.'
Discuss.

OR

- ii. 'The women in these stories are physically and emotionally isolated.'
Do you agree?

4. *Don't Start Me Talking: Lyrics 1984–2004 (Paul Kelly)*

- i. 'The world revealed in Paul Kelly's lyrics is seedy and the relationships temporary.'
Discuss.

OR

- ii. 'Songs and stories reflect what people value.'
What do Paul Kelly's lyrics suggest is important and valuable to people?

5. *Generals die in bed*

- i. How does the narrator in *Generals die in bed* show that war erases individuality?

OR

- ii. '*Generals die in bed* suggests that desensitisation is the price one must pay if one is to survive the emotional and physical sufferings of war.'
Discuss.

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

- i. 'The fate of Poe's characters is determined by their lack of self-awareness and lack of self-control.'
Do you agree?

OR

- ii. 'The strength of Poe's writing is his ability to convince readers that an interest in death and dying is both individual and universal.'
Do you agree?

7. *Hard Times*

- i. 'In *Hard Times* Dickens suggests that it is through compassionate individuals rather than institutions that people can be helped.'
Discuss.

OR

- ii. 'We see little of Sissy Jupe in the novel, yet she is powerfully significant.'
Discuss.

8. *Home*

- i. "Lines on paper, like a map, all pointing the way home."
Why do some characters find their way 'home' while others remain lost?

OR

- ii. '*Home* is more than a compelling story; it is a political statement.'
Discuss.

9. *Inheritance*

- i. How does the land influence the relationships in *Inheritance*?

OR

- ii. 'In a text where truth and deceit are interchangeable, it is the flashback scenes which give the audience insight into the events.'
Do you agree?

10. *In the Lake of the Woods*

- i. What gives *In the Lake of the Woods* its undeniable suspense?

OR

- ii. Tony Carbo says: "Defeat does things to people".
What is O'Brien saying about the effect of defeat on people?

11. *Into Thin Air*

- i. In *Into Thin Air*, how does Krakauer attempt to convince readers that his account of the events on Everest in 1996 is reliable?

OR

- ii. 'In *Into Thin Air* the climbers selfishly pursue their own goals. They are not concerned about the damage they are causing.'
Do you agree?

12. *Look Both Ways*

- i. Nick's mother says: "Everybody has to find a way to face their own death and life".
To what extent do the characters in the film achieve this?

OR

- ii. How does Watt's film represent the inner life of her characters?

13. *Maestro*

- i. '*Maestro* suggests that it is more important to develop and maintain relationships than it is to achieve success.'
Discuss.

OR

- ii. "First impressions?
Misleading, of course."
In what ways does Paul's narration influence the reader's understanding of Keller?

14. *Nineteen Eighty-Four*

- i. 'Winston's relationship with Julia is ultimately responsible for his fate.'
Discuss.

OR

- ii. 'The story of *Nineteen Eighty-Four* engages us as readers and its social criticism is disturbing.'
Discuss.

15. *Of Love and Shadows*

- i. 'Allende's novel is about politics, including the politics of family relationships.'
Discuss.

OR

- ii. "She [Beatriz] had often said that no one disappeared in their country, and that such stories were anti-patriotic lies."
Why is ignorance like this necessary for peace of mind in *Of Love and Shadows*?

16. *Richard III*

- i. 'Not everyone in the play is as foolish as Richard believes him or her to be.'
How accurate are Richard's judgments?

OR

- ii. 'For all its emphasis on power, much of the play is actually concerned with powerlessness.'
In what ways is powerlessness important in *Richard III*?

17. *Romulus, My Father*

- i. "My son is everything to me."
In the text is this shown to be positive or negative for Raimond's wellbeing?

OR

- ii. 'Romulus's problems arise from his European mindset being out of step with post-war Australia.'
Discuss.

18. *Selected Poems (Kenneth Slessor)*

- i. 'Despite its preoccupation with loss, Slessor's poetry is not at all melancholy.'
Discuss.

OR

- ii. 'Slessor's poems reveal his fascination with sound.'
How does Slessor use sound to engage the reader?

19. *Sky Burial*

- i. '*Sky Burial* is more about the living than the dead.'
Do you agree?

OR

- ii. 'In the silence of the Tibetan landscape, Shu Wen learns that communication can take many different forms.'
Discuss.

20. *The Kite Runner*

- i. 'We come to terms with the past only when we can forgive ourselves.'
Does your reading of *The Kite Runner* support this view?

OR

- ii. "I wanted to be just like Baba and I wanted to be nothing like him."
Does Amir ever resolve this dilemma?

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

Section B requires students to complete an extended written response.

In your writing, you must draw on ideas suggested by **one** of the following **four** Contexts.

Your writing must draw directly from **at least one** selected text that 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 one-third of the total assessment for the examination.

Your response will be assessed according to the criteria set out on page 14 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

‘We live in a specific time and place yet, simultaneously, we experience an internal life that is not limited in this way.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘we live in a specific time and place yet, simultaneously, we experience an internal life that is not limited in this way’**.

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: Michael Gondry
8. *The Shark Net* Robert Drewe

Prompt

‘We do not see things as they are. We see them as we are.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘we do not see things as they are. We see them as we are’**.

OR

Context 3 – Encountering conflict

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

Prompt

‘It is the victims of conflict who show us what is really important.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘it is the victims of conflict who show us what is really important’**.

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

‘To be true to yourself in a world that is constantly trying to make you something else is the greatest achievement.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘to be true to yourself in a world that is constantly trying to make you something else is the greatest achievement’**.

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SECTION C – Analysis of language use (Using language to persuade)**Instructions for Section C**

Section C requires students to analyse the ways in which language and visual features are used to present a point of view.

Section C is worth one-third of the total assessment for the examination.

Read the opinion piece *Keyed In* and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Your response will be assessed according to the criteria set out on page 14 of this book.

TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of *Keyed In*?

Background information

The following opinion piece appeared in *Ctrl Alt*, an online journal. It was posted earlier this year in response to the increasing debate about the impact of digital technology.


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 Digital Technology Voxi >> **Keyed In**
23 May 2009

Keyed In

New ways of doing things always tend to polarise people. Some people are naturally afraid of the new, challenged by the discomfort of being dislodged from the known, the safe, the predictable, the tried and the tested – in short, their comfort zone. They take the view ‘if it works, why fix it?’ And maybe they have a point – sometimes it’s good to take time out and just enjoy what you’ve got.

Other people are fired up by new things. They’re excited by the possibility of the unknown; the further horizons and the expanding universe really do it for them. They want to grab the future with both hands and make it happen. They see possibilities for making things better where other people want to chill, just responding to the pleasure of the moment.

History’s full of moments though, when human beings have been moved forward by people who have been like the grit in an oyster. Gritty people produce pearls. Well, sort of. They’re the ones who ask questions, who tinker away in the garage, who turn up on ‘The Inventors’.

In our lifetime we haven’t had a Copernicus or Galileo reorganising the cosmos, or a Darwin challenging us with a radically new theory of evolution. In a way, what we do have, though, is something that in time may prove even more dramatic for humankind than the development of writing or printing was.

Out of a garage in the United States has come digital technology – a discovery that is already revolutionising human experience and the way we live our lives together in the world. Just as the microscope opened up new worlds, and the telescope let us look at ones that we hadn’t seen so well before, digital technology has revolutionised the way we communicate with each other and is also promising to revolutionise the way we learn and think. This is a fundamental challenge to some people who fear that our humanity will be diminished. Some fear this will reduce human intelligence, replace human memory, displace cognitive function with an increasingly sophisticated artificial intelligence. For instance, this is what I got from a podcast:

‘ . . . the digital world is a world of the here and now, a world of the sound byte, a world of an instant frozen moment where nothing has consequences, and where everything is literal. Where nothing has a meaning. You’re not saying one thing in terms of something else, you’re saying, literally what you see is what you get . . . The brain is what we call plastic . . . and because of this so-called plasticity . . . every moment you’re alive it’s modified and changed and revised by every little experience, literally leaving a mark on your brain.’

Others can appreciate that by connecting digital technology and the human brain, human beings can become even more intelligent, faster than evolution alone allows. *Homo sapiens*, who succeeded *homo habilis*, might just become *homo supersapiens*. The adventurous will want to see whether that can happen, will want to know where we can go, whether we can evolve in such a way that we can solve the riddles of the universe, find cures faster, find ways of preserving the planet, ending war and violence, feeding the teeming multitudes and ensuring that people everywhere have the opportunity to lead happy, safe and fulfilling lives in a free and peaceful world. OK, it’s a dream – but we need dreams as well as this digital technology, the exciting tool of the modern world.

Why wouldn’t you want it in your life?

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The impact of that technology on us, the way it has the power to change the way we think, the potential it offers to us for enhancing our lives: these are things which people of our generation just accept and use with enthusiasm. It's older people who are less familiar with it who are suspicious about it, or even afraid. What's to be afraid of? Our minds take in information the way the Net distributes it: in a swiftly moving stream of particles. Once scuba divers drowning in a sea of words, we now zip along the surface like jet skiers.

Global shopping, online banking, working out the

itinerary for your holiday, looking up Google Maps and Street View to check out where your friends live, and that's not to mention Facebook and keeping in touch and keeping up: these are fantastic advantages which have already proved themselves. Sure, some people stress about privacy issues, but these can be resolved. Google is not allowed to film defence sites from Google cars and Google bikes. Let's face it, the pictures we see are not real-time images. You can protest about them anyway and get them removed or pixellated if you're really worried. Besides, the hot air balloon people are always hovering over my back yard and looking into my windows too.

Why go to a library when you can sit at your desk and look up Wikipedia or Google Scholar, or Ask Jeeves? Besides, people who wouldn't normally go to a library actually do that – that's a win.

If people stopped learning tables and using log books when calculators came in, then that's because something better turned up. They didn't stop using their brains; they just used their brains for different things, like inventing the Net!

Let's be excited – keep being excited. We'd still be swinging in the trees or huddling in caves if we'd taken the view that new things are harmful or dangerous or unpredictable. The ever-expanding Googliness of the universe means that we're better informed, know more about each other, can push back the boundaries of darkness and ignorance and like the people who struck rocks together and found the magic of a spark, and then learned how to repeat and use that experience or discovery, people who are digital savvy, and aren't we all, are heading for the 22nd century in a spirit of optimism. Bring it on, I say. If you don't agree, you can always put your computer on eBay and buy a stack of stationery with the money, if that's your thing, but what a loser you'd be. Like wireless, it's about getting faster and more efficient, being in touch and connected. The future is here now, and I pretty much like the look of it.

Voxi

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 topic
- development in the writing of a coherent and effective discussion in response to the task
- controlled use of expressive and effective language appropriate to the task

Section B – Writing in Context (Creating and presenting)

- understanding and effective exploration of the ideas, and/or arguments relevant to the prompt/stimulus material
- effective use of detail and ideas drawn from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, showing an understanding of the relationship between purpose, form, language and audience
- controlled use of language appropriate to the purpose, form and audience

Section C – Language analysis (Using language to persuade)

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task

