



# Victorian Certificate of Education 2010

## ENGLISH (ESL) Written examination

Thursday 28 October 2010

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) | 2                          | 2   | 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 opposite.

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 Farewell to Arms* ..... Ernest Hemingway
2. *A Human Pattern: Selected Poems* ..... Judith Wright
3. *A Man for All Seasons* ..... Robert Bolt
4. *Bypass: the story of a road* ..... Michael McGirr
5. *Così* ..... Louis Nowra
6. *Dear America – Letters Home from Vietnam* ..... Edited by: Bernard Edelman
7. *Great Short Works* ..... Edgar Allan Poe
8. *Hard Times* ..... Charles Dickens
9. *Home* ..... Larissa Behrendt
10. *Interpreter of Maladies* ..... Jhumpa Lahiri
11. *Into Thin Air* ..... Jon Krakauer
12. *Life of Pi* ..... Yann Martel
13. *Look Both Ways* ..... Director: Sarah Watt
14. *Maestro* ..... Peter Goldsworthy
15. *Nineteen Eighty-Four* ..... George Orwell
16. *Of Love and Shadows* ..... Isabel Allende
17. *On the Waterfront* ..... Director: Elia Kazan
18. *Richard III* ..... William Shakespeare
19. *Selected Poems* ..... Kenneth Slessor
20. *Year of Wonders* ..... Geraldine Brooks

**1. *A Farewell to Arms***

- i. To what extent is love an escape from the horrors of war in *A Farewell to Arms*?

**OR**

- ii. 'Although Frederic Henry retells the events many years later, he creates a vivid account of the war.'

Discuss.

**2. *A Human Pattern: Selected Poems***

- i. 'In her poetry Wright reveals both her love of Australia and her fears for it.'

Discuss.

**OR**

- ii. Discuss Judith Wright's use of images of the natural world in her poetry.

**3. *A Man for All Seasons***

- i. 'Fear is a significant and powerful influence on the characters in the play.'

Discuss.

**OR**

- ii. 'More's death is meaningless. It achieves nothing.'

Discuss.

**4. *Bypass: the story of a road***

- i. How does the text show that the Hume is more than just a way of getting from Sydney to Melbourne?

**OR**

- ii. 'It is McGirr's enthusiasm and humour that make this story so interesting.'

Do you agree?

**5. *Così***

- i. '*Così* is more than an entertaining comedy. It reveals the sadness of the lives of the characters.'

Discuss.

**OR**

- ii. What does Lewis learn about himself and others by directing the play?

**6. *Dear America – Letters Home from Vietnam***

- i. The reader knows the fate of the writers of these letters.

How does this knowledge influence the reader's response?

**OR**

- ii. 'It is often said that war brings out the best or the worst in people.'

What do these letters show about those serving their country in Vietnam?

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

- i. 'The characters in Poe's fictional worlds are usually victims.'  
Discuss.

**OR**

- ii. How do the settings and moods of Poe's stories affect the reader's response to the characters?

**8. *Hard Times***

- i. '*Hard Times* is less interesting as a story because Dickens focuses on urgent social problems.'  
Do you agree?

**OR**

- ii. Who suffers most in *Hard Times*?

**9. *Home***

- i. "Despite the strong love [Thomas] had for [his mother], he was shamed by the heritage she had given him."  
How do the different responses to their Aboriginal heritage influence the lives of the family?

**OR**

- ii. How does Behrendt use different forms of storytelling to reveal the lives of the three generations?

**10. *Interpreter of Maladies***

- i. 'Lahiri's stories show us the loneliness people experience as they go about their ordinary lives.'  
Discuss.

**OR**

- ii. 'These stories explore the difficulty of being an outsider.'  
Discuss.

**11. *Into Thin Air***

- i. 'Jon Krakauer's experience on Everest shows that facing danger can be both frightening and exciting.'  
Discuss.

**OR**

- ii. "Above 8,000 meters is not a place where people can afford morality."  
'The events on Everest show that people may need to change their values to survive in extreme conditions.'  
Discuss.

**12. *Life of Pi***

- i. Pi describes his time in the lifeboat as “my trial”.  
What is being tested?

**OR**

- ii. To what extent does Pi’s imagination help him in his quest to survive both physically and emotionally?

**13. *Look Both Ways***

- i. ‘The characters in *Look Both Ways* learn a great deal about themselves when they confront the mortality of others.’  
Discuss.

**OR**

- ii. ‘In *Look Both Ways*, the women are stronger than the men.’  
To what extent do you agree?

**14. *Maestro***

- i. “We must know when to move on. To search too long for perfection can also paralyse.”  
How does the quest for perfection influence the characters in *Maestro*?

**OR**

- ii. What role does music play in the relationships in *Maestro*?

**15. *Nineteen Eighty-Four***

- i. ‘The betrayal of trust is a more destructive force than actual physical fear in the world of *Nineteen Eighty-Four*.’  
To what extent do you agree?

**OR**

- ii. ‘In Orwell’s novel *Nineteen Eighty-Four*, control of the human mind is achieved by manipulation of the truth.’  
Discuss.

**16. *Of Love and Shadows***

- i. ‘*Of Love and Shadows* shows that no one can avoid the influence of the political system.’  
Discuss.

**OR**

- ii. ‘It is the suspense created by the romance of Irene and Francisco that engages the reader.’  
Do you agree?

**17. *On the Waterfront***

- i. How important is family loyalty in the film?

**OR**

- ii. Terry says to Charley: "I coulda been a contender. I coulda been somebody, instead of a bum. Which is what I am".

Does the film support Terry's judgment of himself?

**18. *Richard III***

- i. 'Richard's skill with words enables him to manipulate and control those around him.'

Discuss.

**OR**

- ii. 'The contempt that characters express for each other is more disturbing than the physical violence in this play.'

To what extent do you agree?

**19. *Selected Poems (Kenneth Slessor)***

- i. 'Above all, Slessor is a poet of the physical world.'

Discuss.

**OR**

- ii. 'We are strongly aware of Slessor's use of storytelling in his poetry.'

Discuss.

**20. *Year of Wonders***

- i. How does Anna's view of the world change in the course of the novel?

**OR**

- ii. Mompellion warns the villagers: "Fear will be your only faithful companion, and it will be with you day and night".

How does fear affect the lives of the people in the village?

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**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 directly 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. *Island* ..... Alistair MacLeod
2. *Jindabyne* ..... Director: Ray Lawrence
3. *The Poetry of Robert Frost* ..... Robert Frost
4. *Tirra Lirra by the River* ..... Jessica Anderson

**Prompt**

**‘The inner landscape and its relationship to the outer world is significant in people’s lives.’**

**Task**

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from the selected text you have studied for this Context and explore the idea that **‘the inner landscape and its relationship to the outer world is significant in people’s lives’**.

OR

**Context 2 – Whose reality?**

5. *A Streetcar Named Desire* ..... Tennessee Williams
6. *Enduring Love* ..... Ian McEwan
7. *The Player* ..... Director: Robert Altman
8. *The Shark Net* ..... Robert Drewe

**Prompt**

**‘Sometimes people find themselves living in a world created by other people.’**

**Task**

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from the selected text you have studied for this Context and explore the idea that **‘sometimes people find themselves living in a world created by other people’**.

OR

**Context 3 – Encountering conflict**

9. *The Secret River* ..... Kate Grenville  
 10. *The Rugmaker of Mazar-e-Sharif* ..... Najaf Mazari and Robert Hillman  
 11. *The Crucible* ..... Arthur Miller  
 12. *Omagh* ..... Director: Pete Travis

**Prompt**

**‘In any situation of conflict it is difficult not to get involved.’**

**Task**

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from the selected text you have studied for this Context and explore the idea that **‘in any situation of conflict it is difficult not to get involved’**.

OR

**Context 4 – Exploring issues of identity and belonging**

13. *Sometimes Gladness* ..... Bruce Dawe  
 14. *Growing Up Asian in Australia* ..... Alice Pung  
 15. *The Catcher in the Rye* ..... J D Salinger  
 16. *Witness* ..... Director: Peter Weir

**Prompt**

**‘Having a sense of being different makes it difficult to belong.’**

**Task**

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from the selected text you have studied for this Context and explore the idea that **‘having a sense of being different makes it difficult to belong’**.

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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 speech *Taking Stock* 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 the speech, *Taking Stock*, 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 *Taking Stock* to attempt to persuade the audience about three of the main points in the speech.

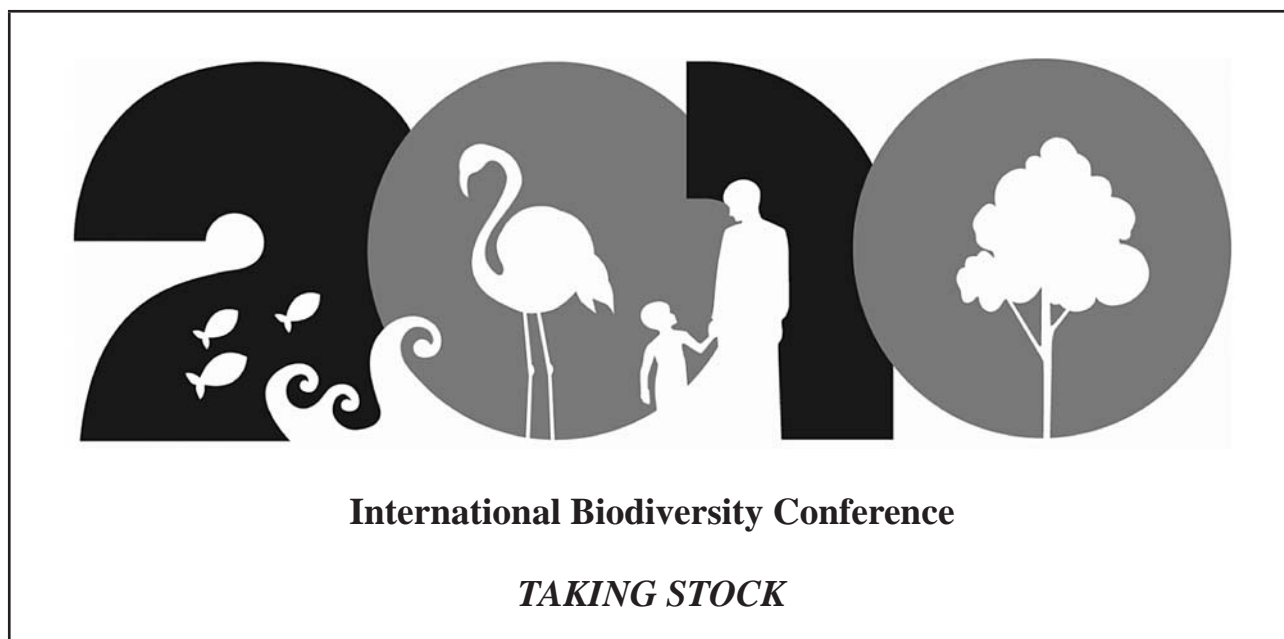
**Background information**

Biodiversity is the word used to describe life on earth – the variety of living things, the places they inhabit and the interactions between them.

**The transcript of the opening speech given by Professor Chris Lee at the International Biodiversity Conference 2010 held in Nagoya, Japan, from 25 to 27 October, is printed on pages 14 and 15.**

At a conference in 2002, countries made a commitment to achieve ‘a significant reduction in the rate of biodiversity loss’ by 2010. Reducing the rate of biodiversity loss would help to reduce poverty and benefit all life on earth.

The purpose of the Nagoya conference was to review progress towards achieving this commitment and to set goals for the next ten years.



*Opening slide of speaker's presentation*

Ladies and Gentlemen,

This is a year of great importance to our world. In declaring 2010 to be the International Year of Biodiversity, the United Nations stated: 'It is a celebration of life on earth and of the value of biodiversity in our lives. The world is invited to take action in 2010 to preserve the variety of life on earth: biodiversity'.

Has this been a year of celebration of life on earth? Has this, in fact, been a year of action?

Eight years ago – in April 2002 – many of our countries made a commitment to achieve a significant reduction in the rate of biodiversity loss. Over the next two days we will be reviewing our progress in this area. Honestly, how well have we done?

It is with great pleasure – though with some sadness – that I address you on this occasion and work with you to re-establish, indeed to strengthen, our goals for the next ten years.

It is fair to ask: how much have we really done to achieve a significant reduction in the rate of biodiversity loss? This goal was perhaps idealistic, but this is *exactly* what we set out to do.

I don't need to remind you why biodiversity is so important. As we well know, our failure to preserve biodiversity has caused environmental damage and fast-spreading illnesses. This failure has also caused increasing poverty and greater inequality of wealth on a global scale. Poor rural communities depend on biodiversity for health, nutrition and crop development. City dwellers everywhere depend on forests and wetlands to provide clean water. Healthy ecosystems are vital to control the global climate. Poor people are in the worst position because they depend on biodiversity for their very survival, yet they are not able to do anything about it.

Plant and animal diversity affects the quantity and quality of food supply for humans. Everyone depends on biodiversity for survival, but especially the 1.1 billion people who live in extreme poverty. It is our responsibility to act to reduce poverty. We must admit that the lifestyle we have in richer countries is damaging the fragile ecosystems of our planet. We must change our lifestyle before it is too late.

Sadly, over the last one hundred years, we have lost 35% of mangroves, 40% of forests and 50% of wetlands. Because of our own thoughtless human actions, plants and animals are becoming extinct at a rate that is estimated to be up to 100 times the natural rate of extinction. In truth, for the first time since the dinosaurs disappeared, animals and plants are becoming extinct faster than new species can evolve or develop to replace them. Disease, climate change, hunting and the destruction of natural habitats are all contributing to this crisis. It is essential to human wellbeing that we reverse this negative trend.

We know this. We are, in truth, the most educated generation that has ever lived. Why haven't we done more? What example are we giving to the next generation and what sort of world will they inherit from us? Clearly it is our lack of genuine commitment to change that has led us to this serious situation. Wonderful words, glossy brochures, inspiring documentaries are not a substitute for real action. We must do more than talk about the problem in our comfortable, air-conditioned conference hall. We must act. What have WE – what have YOU and YOUR country – actually done since 2002 to help achieve our goals?

Is all of this new information? Of course not. We are leaders in the area of biodiversity. We know the damage our lifestyle is doing to our world. The time for talk is over: now is the time for serious action. We must give this message strongly to those in power – to the politicians, to business leaders and even to the everyday householder.

In conclusion, ecologist Thomas Eisner has said: 'Biodiversity is the greatest treasure we have . . . Its diminishment is to be prevented at all costs'.

Thank you.



*Biodiversity is the greatest treasure we have . . .  
Its diminishment is to be prevented at all costs.*

Thomas Eisner

*Closing slide of speaker's presentation*

### **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/stimulus material
- 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