



Victorian Certificate of Education 2010

ENGLISH

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	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 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, there is still a strong sense of immediacy in the narration.'

How is this achieved?

2. *A Human Pattern: Selected Poems*

- i. 'Wright's love of her country and her fears for it permeate many of her poems.'

Discuss.

OR

- ii. In her foreword to this collection of poems, Judith Wright states: "I think poetry should be treated . . . as a way of seeing and expressing not just the personal view, but the whole context of the writer's times".

How does her own poetry reflect this?

3. *A Man for All Seasons*

- i. "The currents and eddies of right and wrong, which you find such plain-sailing, I can't navigate, I'm no voyager. But in the thickets of the law, oh there I'm a forester."

Does the action of the play support More's judgment of himself?

OR

- ii. 'More's death is a pointless and empty gesture achieving 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 by directing the play?

6. *Dear America – Letters Home from Vietnam*

- i. ‘Our knowledge of the fate of the writers profoundly influences our response to the stories told in *Dear America*.’
Discuss.

OR

- ii. ‘It is often said that war brings out the best or the worst in those on active service.’
What do these letters show about those serving in Vietnam?

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

- i. ‘In Poe’s fictional worlds, his characters 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. ‘Because of Dickens’ focus on highlighting urgent social problems, *Hard Times* is less engaging as a narrative.’
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 this heritage determine 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 make us aware of 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. “But if the Icefall was strenuous and terrifying, it had a surprising allure as well.”
‘Jon Krakauer’s experience on Everest shows that facing danger can be both frightening and exhilarating.’
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. ‘When confronted with the mortality of others, the characters in *Look Both Ways* learn a great deal about themselves.’
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.”
Is there any suggestion in *Maestro* that the quest for perfection paralyses the characters?

OR

- ii. What role does music play 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 language rather than manipulation of the truth.’
Discuss.

16. *Of Love and Shadows*

- i. '*Of Love and Shadows* shows that no one can be immune to the influence of the political system.'
Discuss.

OR

- ii. 'It is the continual 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. 'It is Richard's skill with words that 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 keenly aware of Slessor's sense of narrative, of the power of story, 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?

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. *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 **at least one** selected text 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 **at least one** selected text 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

‘It is difficult to remain a bystander in any situation of conflict.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘it is difficult to remain a bystander in any situation of conflict’**.

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 **at least one** selected text 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 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 speech *Taking Stock* 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 the audience to share the point of view of the speaker in his speech *Taking Stock*?

Background information

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

The transcript of the keynote 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 12 and 13.

In 2002 a commitment was made to achieve ‘a significant reduction in the rate of biodiversity loss as a contribution to poverty alleviation and to the benefit of all life on earth’ by 2010. The purpose of this Nagoya conference was to review progress towards achieving the target and to look beyond 2010.



Opening slide of speaker's presentation

Ladies and Gentlemen,

This is a year of vital significance 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 safeguard 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 not without a tinge of sadness – that I address you on this occasion and work with you to re-establish, indeed to strengthen, our goals for the next decade.

One may justly ask: how far have we really come in our commitment to achieve a significant reduction in the rate of biodiversity loss as a contribution to poverty alleviation and to ensure the preservation of life on earth? For, perhaps idealistically, this is *exactly* what we set out to do.

Sadly, over the last one hundred years, we have lost 35% of mangroves, 40% of forests and 50% of wetlands. Due to our own thoughtless human actions, species are being lost at a rate that is estimated to be up to 100 times the natural rate of extinction. Of the IUCN (International Union for Conservation of Nature) Red List of 44 837 species assessed, 38% are today threatened and 804 already extinct. It is too late for them.

In truth, for the first time since the dinosaurs disappeared, animals and plants are being driven towards extinction faster than new species can evolve. We are in the grip of a species extinction being driven by the destruction of natural habitats, hunting, the spread of alien predators, disease and climate change. Reversing this negative trend is not only possible, but essential to human wellbeing.

We know this. We are, in truth, the most educated generation of any to date. We have no excuse for inaction. Clearly it is our lack of unity and lack of genuine commitment to action that have led us to this grim situation.

For too long our approach has been haphazard. Wonderful words, glossy brochures, inspiring documentaries are no substitute for real action. It is one thing to mouth platitudes in the comfort of an air-conditioned and sumptuously catered conference hall and quite another to produce concrete results. A zoo here, a national park there, faint promises at conferences such as ours, a talk-fest of targets. What have WE – what have YOU and YOUR country – actually done since 2002 to contribute to the achievement of our goals?

There is no need to remind you why biological diversity is so important. As we all well know, our failure to conserve and use biological diversity in a sustainable manner is resulting in environmental degradation, new and more rampant illnesses, deepening poverty and a continuing pattern of inequitable and untenable growth on a global scale. Healthy ecosystems are vital to regulating the global climate. Poor rural communities depend on biodiversity for health and nutrition, for crop development, and as a safety net when faced with climate variability and natural disasters. Indeed, the poor are particularly vulnerable because they are directly dependent on biodiversity for their very survival, yet they are not in a position to do anything about it.

Species diversity affects the quantity and quality of human food supply. Biodiversity loss undermines the food security, nutrition and health of the rural poor and even increases their vulnerability. More than 1.1 billion people remain in extreme poverty and, while the wellbeing of all people is dependent on ecosystem services, it is the dependence of the poor on these services which is most crucial. Poverty eradication is crucial to a global action plan, yet the needs of the poor are often subordinated to the interests of us, the powerful economic giants. It is time we stopped kidding ourselves that the epidemic of affluenza is having little effect upon fragile ecosystems across our planet. We affluent hunters and gatherers must hunt less, gather less, conserve more and preserve more before it is too late!

Is any of this new information? Of course not! As leaders in the area of biodiversity, we know what damage our lifestyle is doing to our world. The time for talk is over: now, truly, is the time for serious action. We must reinforce this message to those in power: to the politicians, to the corporate leaders, even to the everyday householder.

I leave you with the words of the ecologist Thomas Eisner: “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 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