



**Victorian Certificate of Education
2012**

ENGLISH AS A SECOND LANGUAGE (ESL)

Written examination

Thursday 1 November 2012

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 | 20 | 1 | 40 |
| B – Writing in Context | 4 | 1 | 30 |
| C – Analysis of language use | 2 | 2 | 30 |
| | | | Total 100 |

- Students are to write in blue or black pen.
- 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.
- One answer book.

Instructions

- Write your student number and name on the front cover of the answer book.
- Complete each of the following in the answer book.
 - Section A: Text response
 - Section B: Writing in Context
 - Section C: Analysis of language use
- Each section should be completed in the correct part of the answer book.
- All written responses must be in English.
- If you write on a film text in Section A, you must not write on a film text in Section B.
- You may ask the supervisor for extra answer books.

At the end of the task

- Enclose any extra 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 – Text response**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 the text selected and whether you are answering **i.** or **ii.**

In your response you must refer closely to **one** selected text from the Text list below.

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 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 Christmas Carol* Charles Dickens
2. *A Farewell to Arms* Ernest Hemingway
3. *A Human Pattern: Selected Poems* Judith Wright
4. *Bypass: The Story of a Road* Michael McGirr
5. *Cat's Eye* Margaret Atwood
6. *Così* Louis Nowra
7. *Dear America – Letters Home from Vietnam* Edited by Bernard Edelman
8. *Dreams from My Father* Barack Obama
9. *Henry IV, Part I* William Shakespeare
10. *Interpreter of Maladies* Jhumpa Lahiri
11. *Life of Pi* Yann Martel
12. *On the Waterfront* Directed by Elia Kazan
13. *Ransom* David Malouf
14. *The Old Man Who Read Love Stories* Directed by Rolf de Heer
15. *The Reluctant Fundamentalist* Mohsin Hamid
16. *The War Poems* Wilfred Owen
17. *Things We Didn't See Coming* Steven Amsterdam
18. *Twelve Angry Men* Reginald Rose
19. *Will You Please Be Quiet, Please?* Raymond Carver
20. *Year of Wonders* Geraldine Brooks

1. ***A Christmas Carol* by Charles Dickens**

- i. 'Despite his mean and miserable ways, we never completely dislike Scrooge.'
Discuss.

OR

- ii. 'Generosity is not just about the giving of money.'
How is this idea explored in *A Christmas Carol*?

2. ***A Farewell to Arms* by Ernest Hemingway**

- i. To what extent is Frederic changed by his relationships in *A Farewell to Arms*?

OR

- ii. 'In Hemingway's novel, there is no farewell to arms.'
Do you agree?

3. ***A Human Pattern: Selected Poems* by Judith Wright**

- i. How does the poetry in this selection reflect what Wright calls her "search for wholeness"?

OR

- ii. 'It is Wright's imagery that makes her poetry so engaging.'
Discuss.

4. ***Bypass: The Story of a Road* by Michael McGirr**

- i. 'Roads aren't meant to be travelled alone.'
How important are other people in McGirr's journey on the Hume Highway?

OR

- ii. To what extent is McGirr a modern explorer of the Hume Highway?

5. ***Cat's Eye* by Margaret Atwood**

- i. 'Elaine's painting is both a form of therapy and a means of revenge.'
Discuss.

OR

- ii. How have cruelty and kindness shaped the relationships in *Cat's Eye*?

6. ***Così* by Louis Nowra**

- i. 'In *Così*, the quality of the final production is not as important as what happens during rehearsals.'
Do you agree?

OR

- ii. Is *Così* more about love than madness?

7. *Dear America – Letters Home from Vietnam* edited by Bernard Edelman

- i. ‘As well as confusion, pain and despair, there is a strong message of hope in these letters.’
Do you agree?

OR

- ii. ‘These letters describe many victims of war, but they show that the soldiers are also victims.’
Discuss.

8. *Dreams from My Father* by Barack Obama

- i. Obama’s Kenyan grandmother says to him, “. . . a man can never be too busy to know his own people”.
Why was it important to Obama to know his own people?

OR

- ii. ‘Barack Obama learns that cultural difference is as much a part of life in Africa as it is in America.’
Discuss.

9. *Henry IV, Part I* by William Shakespeare

- i. “Thou art not what thou seemest.”
‘Playing a part is the only way to gain power in *Henry IV, Part I*.’
Discuss.

OR

- ii. ‘Shakespeare’s *Henry IV, Part I* explores what it means to be an honest and honourable man.’
Discuss.

10. *Interpreter of Maladies* by Jhumpa Lahiri

- i. ‘Poor communication and unexpressed feelings cause distress for characters in these stories.’
Discuss.

OR

- ii. ‘Lahiri’s stories suggest that it is difficult to maintain happiness in close relationships.’
Discuss.

11. *Life of Pi* by Yann Martel

- i. ‘The reader prefers to believe Pi’s original version of events rather than the later version.’
Do you agree?

OR

- ii. ‘*Life of Pi* suggests that life involves a choice between resistance and surrender.’
Discuss.

12. *On the Waterfront* directed by Elia Kazan

- i. How does Kazan create tension and suspense in *On the Waterfront*?

OR

- ii. How does the mob maintain its power on the waterfront?

13. *Ransom* by David Malouf

- i. '*Ransom* demonstrates that it is a man's actions that define him.'

Discuss.

OR

- ii. 'Despite the violence in *Ransom*, the reader is left with a sense of optimism.'

Discuss.

14. *The Old Man Who Read Love Stories* directed by Rolf de Heer

- i. 'Antonio is an exile from both worlds depicted in *The Old Man Who Read Love Stories*.'

Discuss.

OR

- ii. How does de Heer use Antonio's memories in *The Old Man Who Read Love Stories*?

15. *The Reluctant Fundamentalist* by Mohsin Hamid

- i. 'In the telling of his story, Changez is shown to be an unreliable narrator.'

Do you agree?

OR

- ii. Why does Changez feel out of place in both America and Pakistan?

16. *The War Poems* by Wilfred Owen

- i. 'Owen's poems show tenderness and compassion towards those whose lives have been destroyed by the war.'

Discuss.

OR

- ii. 'The poems condemn people who encourage young men to go to war.'

Discuss.

17. *Things We Didn't See Coming* by Steven Amsterdam

- i. 'To survive in the world of *Things We Didn't See Coming*, people need to be adaptable.'

Discuss.

OR

- ii. 'Amsterdam's characters are motivated only by self-interest.'

Discuss.

18. *Twelve Angry Men* by Reginald Rose

- i. '*Twelve Angry Men* shows the importance of seeing things from different perspectives.'
Discuss.

OR

- ii. '*Twelve Angry Men* is about how power can be misused.'
Discuss.

19. *Will You Please Be Quiet, Please?* by Raymond Carver

- i. 'In these stories, Carver shows more sympathy for men than for women.'
Discuss.

OR

- ii. 'In *Will You Please Be Quiet, Please?*, Carver presents lives that seem hopeless.'
Discuss.

20. *Year of Wonders* by Geraldine Brooks

- i. 'When the plague comes to the village, the beliefs of the characters disintegrate.'
Discuss.

OR

- ii. 'The ignorance of the villagers is more powerful than Anna's growing knowledge.'
Discuss.

SECTION B – Writing in Context**Instructions for Section B**

Section B requires students to complete an extended written response.

Indicate the Context and write the text you have chosen in the answer book.

In your writing, you must draw directly on ideas suggested by **one** of the **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 14 of this book.

Context 1 – The imaginative landscape

Island..... Alistair MacLeod

One Night the Moon..... Directed by Rachel Perkins

Peripheral Light – Selected and New Poems..... John Kinsella

Tirra Lirra by the River..... Jessica Anderson

Prompt

‘The ways in which we understand a landscape and respond to it can change as time passes.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from the selected text you have studied for this Context and explore the idea that **‘the ways in which we understand a landscape and respond to it can change as time passes’**.

OR

Context 2 – Whose reality?

A Streetcar Named Desire..... Tennessee Williams

Spies..... Michael Frayn

The Lot: In Words..... Michael Leunig

The Player..... Directed by Robert Altman

Prompt

‘Our fantasies can be more powerful than our reality.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from the selected text you have studied for this Context and explore the idea that **‘our fantasies can be more powerful than our reality’**.

OR

Context 3 – Encountering conflict

Paradise Road..... Directed by Bruce Beresford

The Crucible..... Arthur Miller

The Quiet American Graham Greene

The Rugmaker of Mazar-e-Sharif Najaf Mazari and Robert Hillman

Prompt

‘The experience of conflict changes people’s priorities.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from the selected text you have studied for this Context and explore the idea that **‘the experience of conflict changes people’s priorities’**.

OR

Context 4 – Exploring issues of identity and belonging

Growing up Asian in Australia Edited by Alice Pung

Skin..... Directed by Anthony Fabian

Sometimes Gladness..... Bruce Dawe

The Member of the Wedding Carson McCullers

Prompt

‘Each person has different identities for different relationships and situations.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from the selected text you have studied for this Context and explore the idea that **‘each person has different identities for different relationships and situations’**.

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SECTION C – Analysis of language use**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 material on pages 12 and 13 and then complete **both** parts 1 and 2.

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

TASK**Part 1**

Write a note-form summary of the speech by Mrs Elliot found on pages 12 and 13.

Your response must be in **note form**. Do not use complete sentences.

Part 2

Write a piece of prose that explains how language and visual features have been used in the speech by Mrs Elliot to attempt to persuade the audience about **three** of the main points in the speech.

Background information

- Pages 12 and 13 contain the transcript of a speech by Mrs Elliot. Mrs Elliot was speaking at the opening of 'Reading: the future', a forum on reading and literacy-related activities. She is a retired teacher-librarian.
- Two slides used by the speaker during her presentation are also shown.
- The audience included teachers, librarians and senior school students from local schools.

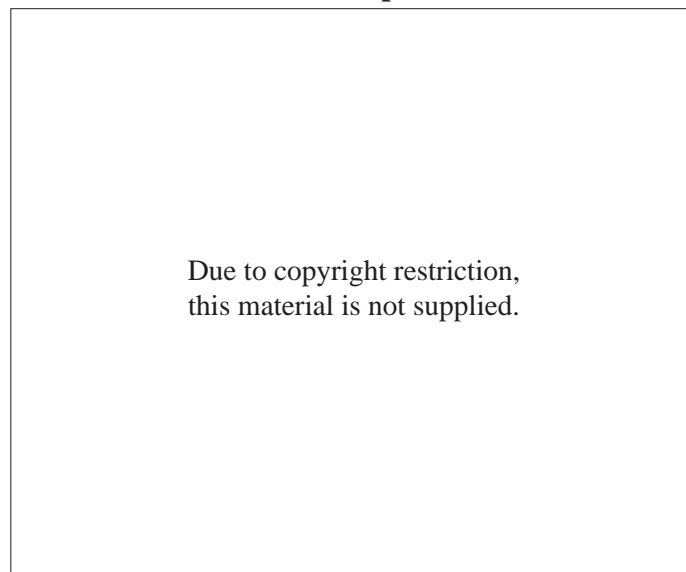
Good morning fellow book-lovers.

I have always been enthusiastic about new technology.

As a teenager I was excited to learn about the massive change that hit the world when Gutenberg invented the first printing press in the 15th century. Until then, books were precious and rare objects, made by hand and owned only by the rich. With Gutenberg's new printing press multiple copies of books could be produced. The number of books in the world exploded.

I like change. So when electronic books arrived, I rushed out to buy an e-reading device. I thought making books easier to get, cheaper to own and more convenient to carry would be a good thing. I wanted to be free of the expense that goes with a lifetime of book-buying. I wanted instant borrowing instead of visiting the library to pick up books. I even imagined children setting off to school without the terrible burden of their great big textbooks.

A slide from the presentation



Source: photo.ua/shutterstock.com

Like many of you, I'm an enthusiastic reader. I see books as a key to other worlds – worlds that we actively create in our imaginations, using someone else's words.

My enthusiasm extends to e-books. Some things about them are great. I love being able to change the brightness settings and the font size. It's fun to look up an e-dictionary or Wikipedia just by selecting a word. And it's exciting to know that e-books can contain more than printed books. They aren't just an electronic copy of the printed page – they can contain video and animated images.

So is there anything to worry about?

Well, I wonder whether the video and animated images of e-books will become a substitute for genuine reading. Recently I saw a TV advertisement showing a child, all alone, looking at a tablet device. At first I thought that he was reading, but he wasn't. He was viewing – some might say 'experiencing' – computer-generated dinosaurs. I don't find this exciting. To me it's just disturbing. He was passively consuming something imagined by someone else and packaged up like a takeaway meal. Those dinosaurs didn't come to life in his imagination. They existed only in a high-speed wireless connection, without which they would be as dead as . . . well, dinosaurs.

And I wonder about endless hours of exposure to screens. Do we really think it will be healthy for kids to spend hours and hours using e-books at school, in addition to the time they already spend watching TV or playing electronic games? My generation used to laugh at our parents for trying to limit the hours we spent watching TV. It doesn't seem so silly now.

What's more, I was shocked to discover that some e-books are not as permanent as printed books. Textbooks might be updated every year as knowledge changes. That sounds exciting, but it means you wouldn't own your textbooks anymore. If you wanted to keep them you would have to pay each year. Otherwise they would vanish, recalled by the publisher and software owner. You wouldn't be able to sell them at the community second-hand bookstore. And when something went out of e-print, how would you ever find it again?

A slide from the presentation



Source: J Wheeler

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It is not surprising that concerned book-lovers want to build huge warehouses to preserve printed books. They fear that knowledge, history, even culture itself, will be lost as the world is flooded with e-books that are accessible only through special software and the World Wide Web. If global cyber disaster struck, the loss of knowledge would be too terrible to think about.

I have a fear, too, that e-books might increase the gap between rich and poor. Knowledge and education are a form of wealth. I hope expensive e-reading devices don't become a new way of keeping some people ignorant, as happened in the time before the printing press made books cheaper.

Recently, as I was walking in a park, I noticed a book that had been left on a seat. On the cover there was a sticker saying that the book had been left there deliberately. It was free for anyone to read and leave in another public place for another fellow reader. What a happy thought. A free book appearing from nowhere! By contrast, instead of being part of lending and sharing, e-books just sit on their virtual shelf when they are finished.

Now I'm starting to sound a bit like a dinosaur myself, aren't I?

Nothing can stop the coming of e-books and I wouldn't want to stop it. I will continue to be enthusiastic about new technology. But all of us who care about reading, and you young people as future leaders, we must all do what we can to make sure that important things are not entirely lost.

Examination assessment criteria

The examination will address all the criteria. Student responses will be assessed against the following criteria.

Section A – Text response

- 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

- 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

- 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