

**Victorian Certificate of Education**  
**Year**

**ENGLISH**  
**Written examination**

**Day Date**

**Reading time: \*.\*.\* to \*.\*.\* (15 minutes)**

**Writing time: \*.\*.\* to \*.\*.\* (3 hours)**

**TASK BOOK**

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Analytical interpretation of a text	20	1	20
B – Comparative analysis of texts	8	1	20
C – Argument and persuasive language	1	1	20
			Total 60

- Students are to write in blue or black pen.
- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, 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 correction fluid/tape.
- No calculator is allowed in this examination.

**Materials supplied**

- Task book of 14 pages, including **assessment criteria** on page 14
- One answer book

**Instructions**

- Write your **student number** on the front cover of the answer book.
- Complete each section in the correct part of the answer book.
- If you choose to write on a multimodal text in Section A, you must not write on a text pair that includes a multimodal text in Section B.
- You may ask the supervisor for extra answer books.
- All written responses must be in English.

**At the end of the examination**

- Place all other used 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 – Analytical interpretation of a text

### Instructions for Section A

Section A requires students to write an analytical interpretation of a selected text in response to **one** topic (either **i.** or **ii.**) on **one** text.

Your response should be supported by close reference to the selected 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.

If you choose to write on a multimodal text in Section A, you must **not** write on a text pair that includes a multimodal text in Section B.

In the answer book, indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

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

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

### Text list

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

**1. *All About Eve* directed by Joseph L Mankiewicz**

- i. ‘In *All About Eve*, Margo ultimately triumphs over Eve.’  
To what extent do you agree?

**OR**

- ii. ‘*All About Eve* is all about appearances.’  
Discuss.

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

- i. ‘The characters in this text share similar experiences, but do not see things the same way.’  
To what extent do you agree?

**OR**

- ii. ‘Abdul learns that, to survive, it is important to understand the unwritten rules of his society.’  
Discuss.

**3. *Burial Rites* by Hannah Kent**

- i. ‘*Burial Rites* is about death, but it is also about life.’  
Discuss.

**OR**

- ii. “I am determined to close myself to the world ...”  
‘Although Agnes is imprisoned at the farm, she retains her internal freedom.’  
Discuss.

**4. *Cloudstreet* by Tim Winton**

- i. ‘Number One Cloud Street is more than just a house.’  
Discuss.

**OR**

- ii. ‘It is their acceptance of whatever life brings that helps the characters to go on living and growing.’  
Do you agree?

**5. *Frankenstein* by Mary Shelley**

- i. ‘Both Victor and his creature are motivated by revenge.’  
Do you agree?

**OR**

- ii. ‘The characters in this novel discover that, without control, human creativity is dangerous.’  
Discuss.

**6. *I for Isobel* by Amy Witting**

- i. '*I for Isobel* depicts a world in which women and girls are unhappy.'  
Discuss.

**OR**

- ii. Isobel says: "I want to be one of the crowd."  
'Isobel feels a strong need to belong, but does not know how to achieve this.'  
Discuss.

**7. *Island: Collected Stories* by Alistair MacLeod**

- i. 'In these stories, MacLeod explores how people are affected by the loss of a way of life.'  
Discuss.

**OR**

- ii. 'Clan and family ties dominate the lives of the characters in these stories.'  
Discuss.

**8. *Mabo* directed by Rachel Perkins**

- i. 'Eddie Mabo is not the only hero of this film.'  
Do you agree?

**OR**

- ii. 'In the film *Mabo*, the land plays such an important role that it is like a character.'  
Discuss.

**9. *Measure for Measure* by William Shakespeare**

- i. 'Angelo is an honourable man who succumbs to temptation.'  
Do you agree?

**OR**

- ii. '*Measure for Measure* is a play that affirms life over laws.'  
Discuss.

**10. *Medea* by Euripides**

- i. '*Medea* is about extremes of human emotion.'  
Discuss.

**OR**

- ii. Is Medea an innocent victim?

**11. *No Sugar* by Jack Davis**

- i. 'In *No Sugar*, Davis shows that the bonds of family and community are necessary for survival.'  
Discuss.

**OR**

- ii. '*No Sugar* is about the misuse of power.'  
Discuss.

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

- i. ‘Skrzynecki’s poems explain how we come to belong.’  
Discuss.

**OR**

- ii. ‘Barriers and boundaries are central to Skrzynecki’s poems.’  
Discuss.

**13. *Selected Poems* by John Donne**

- i. ‘Love in its many forms is explored in Donne’s poems.’  
Discuss.

**OR**

- ii. ‘It is Donne’s imagery that gives his poetry its power.’  
Discuss.

**14. *The Complete Maus* by Art Spiegelman**

- i. ‘Spiegelman’s use of the graphic novel offers deep insight into the horror of what Vladek and others suffered.’  
Discuss.

**OR**

- ii. ‘For the character Art, creating this text is his way of understanding his father’s experience.’  
Discuss.

**15. *The Golden Age* by Joan London**

- i. Sullivan tells Frank: “In the end we are all orphans.”  
‘In this text, children learn that they are alone, even within their families.’  
Discuss.

**OR**

- ii. ‘*The Golden Age* is as much about gain as it is about loss.’  
Do you agree?

**16. *The Left Hand of Darkness* by Ursula Le Guin**

- i. How does Genly Ai change during his time as an envoy on Gethen?

**OR**

- ii. ‘*The Left Hand of Darkness* is about loyalty and betrayal.’  
Discuss.

**17. *The Lieutenant* by Kate Grenville**

- i. “Sir, your orders were a most gravely wrong thing, I regret beyond words my part in the business.”  
‘Rooke’s crisis of conscience forces him into conflict with the governor.’  
Discuss.

**OR**

- ii. How is Rooke’s sense of identity changed by his experiences in New South Wales?

**18. *The Thing Around Your Neck* by Chimamanda Ngozi Adichie**

- i. ‘The characters in these stories long for their lives to be transformed.’  
Discuss.

**OR**

- ii. ‘In these stories, people struggle to overcome the effects of violence and loss.’  
Discuss.

**19. *The White Tiger* by Aravind Adiga**

- i. ‘Although Balram becomes increasingly corrupt, the reader does not lose sympathy for him.’  
Discuss.

**OR**

- ii. “... India is two countries in one ...”  
How is this concept explored in *The White Tiger*?

**20. *This Boy’s Life* by Tobias Wolff**

- i. ‘Other characters betray Toby, but he also betrays himself.’  
Do you agree?

**OR**

- ii. ‘*This Boy’s Life* is not only about hardship; it is also about determination and resourcefulness.’  
Discuss.

**SECTION B – Comparative analysis of texts****Instructions for Section B**

Section B requires students to write a comparative analysis of a selected pair of texts in response to **one** topic (either **i.** or **ii.**) on **one** pair of texts.

Your response should analyse how the two texts present ideas and/or issues, and should be supported by close reference to both texts in the pair.

If you choose to write on a multimodal text in Section A, you must **not** write on a text pair that includes a multimodal text in Section B.

In the answer book, indicate which text pair you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

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

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

**Pair 1 *Tracks* by Robyn Davidson and *Into the Wild* directed by Sean Penn**

- i. ‘A journey into nature can be extremely unpredictable.’  
Compare the way responding to the unpredictable is explored in these texts.

**OR**

- ii. “... I also know how important it is in life, not necessarily to be strong but to feel strong.”  
(*Into the Wild*)  
“... you are as powerful and strong as you allow yourself to be.” (*Tracks*)  
Compare how the importance of personal strength is explored in these texts.

**Pair 2 *Invictus* directed by Clint Eastwood and *Ransom* by David Malouf**

- i. ‘The power of hope to bring change is limitless.’  
Compare the way the two texts explore this idea.

**OR**

- ii. “Look, he wants to shout, I am still here, but the *I* is different.” (*Ransom*)  
Compare the way the two texts explore the idea that people can change.

**Pair 3 *Stasiland* by Anna Funder and *Nineteen Eighty-Four* by George Orwell**

- i. ‘In oppressive societies, there is little possibility for trust.’  
What do these texts suggest about the nature of trust?

**OR**

- ii. “If you want a picture of the future, imagine a boot stamping on a human face – for ever.”  
(*Nineteen Eighty-Four*)  
“He who puts himself in danger will die.” (*Stasiland*)  
Compare what the two texts say about the threat of punishment as a means of control.

**Pair 4 *Joyful Strains: Making Australia Home* by Kent MacCarter and Ali Lemer (eds), and *The Namesake* by Jhumpa Lahiri**

- i. ‘The process of assimilation is a matter of gains and losses.’  
Compare the way the two texts explore this idea.

**OR**

- ii. “Overwhelmingly, my desire was to melt in; not to disappear but just to feel ... less obvious.”  
(*Joyful Strains*)  
“... to a casual observer, the Gangulis, apart from the name on their mailbox ... appear no different from their neighbors.” (*The Namesake*)  
Compare what the two texts say about adapting to a new culture.



**Pair 5** *The Crucible* by Arthur Miller and *Year of Wonders: A Novel of the Plague* by Geraldine Brooks

- i. What do these texts suggest about human behaviour in a crisis?

**OR**

- ii. 'It is individual courage and determination that help bring about change in society.'  
Explore points of comparison in the way this issue is dealt with in the two texts.

**Pair 6** *Bombshells* by Joanna Murray-Smith and *The Penelopiad: The Myth of Penelope and Odysseus* by Margaret Atwood

- i. "And so I was handed over to Odysseus, like a package of meat." (*The Penelopiad*)  
"... I'm going to *belong* to someone! I'm not going to be floating on that endless ocean of singlehood." (*Bombshells*)  
Compare the way women in these texts seek to control their lives.

**OR**

- ii. Compare what the two texts suggest about gaining wisdom.

**Pair 7** *Black Diggers* by Tom Wright and *The Longest Memory* by Fred D'Aguiar

- i. 'The black diggers and Whitechapel receive the treatment inflicted on them by the white men with a mixture of acceptance and rebellion.'  
Compare how the truth of this statement is conveyed in the two texts.

**OR**

- ii. "Memory is pain trying to resurrect itself." (*The Longest Memory*)  
"That's the thing, the bits left behind, they'll come out, they must." (*Black Diggers*)  
Using these quotations as a starting point for a comparison between *Black Diggers* and *The Longest Memory*, analyse how, in the texts, memory is simultaneously inescapable and unbearable.

**Pair 8** *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* by Malala Yousafzai with Christina Lamb, and *Made in Dagenham* directed by Nigel Cole

- i. 'Both Malala and Rita come to understand the importance of having a voice.'  
Compare what these texts say about standing up for justice.

**OR**

- ii. 'Only a select few seem capable of the courage necessary to effect social change.'  
Compare the ways in which the two texts deal with the notion of courage.

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## SECTION C – Argument and persuasive language

### Instructions for Section C

Section C requires students to write an analysis of the ways in which argument and language are used to persuade others to share a point(s) of view.

Read the background information on this page and the material on pages 12 and 13, and write an analytical response to the task below.

For the purposes of this task, the term ‘language’ refers to written, spoken and visual language.

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

Section C will be worth one-third of the total marks for the examination.

### Task

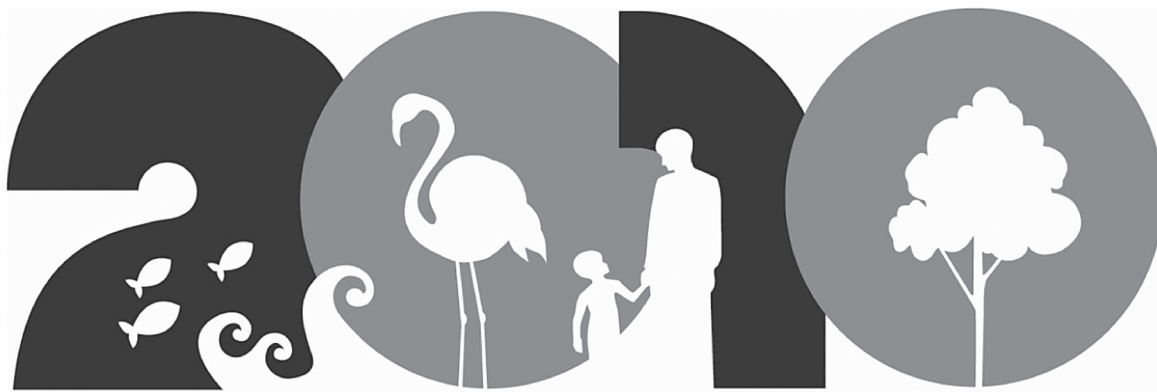
Write an analysis of the ways in which argument and written and visual language are used in the material on pages 12 and 13 to try to persuade others to share the point of view presented.

#### 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 following is a 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.

In 2000, 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 the progress made towards achieving the target and to look beyond 2010.



## International Biodiversity Conference

### *TAKING STOCK*

*Opening slide of the speaker's presentation*

Fellow delegates,

I would like you all to close your eyes for a moment and reflect on this image. A lush jungle housing a variety of interesting flora and fauna on the banks of a clear river. Now, in an instant, change that picture in your head to scorched earth, native fish killed off and a distinct saline smell coming from the bank. The forest is gone and a recent gooey mudslide has covered the area, making everything take on a sepia tinge. As the brown sun bakes the earth, the mud turns to hard, cracked ground and the few remaining trees become barren sticks helplessly groping for life. Hauntingly, there is no sound. The frogs are gone, the beetles are gone and the birds are gone.

Each year, my colleagues, we are moving increasingly towards an uninhabitable Earth. This year holds vital significance to our world. 2010 has been declared the International Year of Biodiversity. A leading scientist has stated: 'The time is now to address the problems facing mankind. It is imperative that the people of the world understand the value of biodiversity in our lives. We can wait no longer. We must take action in 2010 to safeguard the variety of life on Earth: biodiversity, before it is too late.'

But isn't this something we have all heard before? Weren't many of you present in 2000 at our last major conference? What meaningful projects have we put in place since then?

Ten years ago – in April 2000 – most of our countries made collective commitments 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?

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

Over the last one hundred years, we have lost 35% of mangroves, 40% of forests and 50% of wetlands. Not due to natural disaster or as some deniers claim, natural world change, but to our own reckless actions. Species are being lost at a rate that is estimated to be up to 100 times the natural rate of extinction. Of the International Union for Conservation of Nature Red List, 38% of species are threatened and 804 already extinct. It is too late for them! We will never see them again. I cannot help

but worry, is it too late for the noble tiger, the athletic cheetah or the human-like orangutan? Each of these sits precariously on the endangered species list.

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.

But everyone in this lecture theatre knows 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 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 free-range zoo here, a national park there; little more than faint promises at conferences such as ours. A talk-fest of targets.

What have WE – what have YOU and YOUR country – ACTUALLY done since 2000 to contribute to the achievement of our goals? What will YOU do to make a difference now that time is running out?

Some in this room have already suffered the human costs of biodiversity loss. And it is not only 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.

WE are the leaders in the area of biodiversity. WE know what damage our lifestyle is doing to our world. And WE need to be part of the solution. 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. Together we can help preserve a lush world full of interesting and rare creatures.

Thank you.



*Closing slide of the speaker's presentation*

### **Assessment criteria**

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and values it explores
- development of a coherent analysis in response to the topic
- use of textual evidence to support the interpretation
- control and effectiveness of language use, as appropriate to the task

Section B will be assessed against the following criteria:

- knowledge and understanding of both texts, and the ideas and issues they present
- discussion of meaningful connections, similarities or differences between the texts, in response to the topic
- use of textual evidence to support the comparative analysis
- control and effectiveness of language use, as appropriate to the task

Section C will be assessed against the following criteria:

- understanding of the argument(s) presented and point(s) of view expressed
- analysis of ways in which language and visual features are used to present an argument and to persuade
- control and effectiveness of language use, as appropriate to the task

Sources: International Union for Conservation of Nature, [www.iucn.org/content/new-logo-2010-international-year-biodiversity](http://www.iucn.org/content/new-logo-2010-international-year-biodiversity) (p. 12), Dmitry Melnikov/Shutterstock.com (p. 13)

**END OF TASK BOOK**