

English

Task Book

VCE Examination – Tuesday 28 October 2025

- Reading time is **15 minutes**: 9.00 am to 9.15 am
- Writing time is **3 hours**: 9.15 am to 12.15 pm

Approved materials

- An English and/or bilingual printed dictionary

Materials supplied

- Task Book of 20 pages
- Answer Book

Instructions

- Write your responses in English.
- Follow all instructions on your Answer Book.
- You may keep this Task Book.

Students are **not** permitted to bring mobile phones and/or any unauthorised electronic devices into the examination room.

Contents	pages
Section A (1 question, 20 marks) _____	3–7
Section B (1 question, 20 marks) _____	9–13
Section C (1 question, 20 marks) _____	15–17
Assessment criteria _____	18

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Section A – Analytical response to a text

Instructions

- You must write an analytical response to a selected text on **one** of the topics (either **i** or **ii**) provided for that text.
 - Your response should engage with the ideas, concerns and values raised by the topic and be supported by close reference to the 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.
 - In the Answer Book, indicate which text you have chosen to write on and whether you have chosen to answer **i** or **ii**.
 - Refer to the assessment criteria on page 18.
 - Section A is worth one-third of the total marks for the examination.
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Text list

1. **Bad Dreams and Other Stories**
by Tessa Hadley
2. **Born a Crime**
by Trevor Noah
3. **Chronicle of a Death Foretold**
by Gabriel García Márquez
4. **False Claims of Colonial Thieves**
by Charmaine Papertalk Green and John Kinsella
5. **Flames**
by Robbie Arnott
6. **Ghost Wall**
by Sarah Moss
7. **Go, Went, Gone**
by Jenny Erpenbeck
8. **High Ground**
directed by Stephen Johnson
9. **Jane Eyre**
by Charlotte Brontë
10. **My Brilliant Career**
by Miles Franklin
11. **New and Selected Poems, Volume One**
by Mary Oliver
12. **Oedipus the King**
by Sophocles
13. **Rainbow's End**
by Jane Harrison
14. **Requiem for a Beast**
by Matt Ottley
15. **Sunset Boulevard**
directed by Billy Wilder
16. **The Complete Stories**
by David Malouf
17. **The Erratics**
by Vicki Laveau-Harvie
18. **The Memory Police**
by Yōko Ogawa
19. **Twelfth Night**
by William Shakespeare
20. **We Have Always Lived in the Castle**
by Shirley Jackson

1. Bad Dreams and Other Stories by Tessa Hadley

- i. How does *Bad Dreams and Other Stories* depict the consequences of crossing boundaries?

OR

- ii. Relationships act as catalysts for self-discovery in *Bad Dreams and Other Stories*.

Discuss.

2. Born a Crime by Trevor Noah

- i. In *Born a Crime*, women exert the most influence on Noah's life.

To what extent do you agree?

OR

- ii. 'They're free, they've been taught how to fish, but no one will give them a fishing rod.'

How does *Born a Crime* demonstrate the difficulties of escaping inequality?

3. Chronicle of a Death Foretold by Gabriel García Márquez

- i. 'Three people ... confirmed that the episode had taken place, but four others weren't sure.'

How is the idea of truth explored in *Chronicle of a Death Foretold*?

OR

- ii. Despite their lack of power, it is women who display the most courage in *Chronicle of a Death Foretold*.

Do you agree?

4. False Claims of Colonial Thieves by Charmaine Papertalk Green and John Kinsella

- i. 'How can I but take up the call,
Charmaine, and yarn right back at you –
it's what we do when we connect ...'

How does *False Claims of Colonial Thieves* highlight the necessity of solidarity?

OR

- ii. 'Why are we still invisible?'
False Claims of Colonial Thieves is a cry for justice.

To what extent do you agree?

5. Flames by Robbie Arnott

- i. Love and destruction are inseparable in *Flames*.

Discuss.

OR

- ii. In *Flames*, Arnott condemns the isolation caused by modern society.

Do you agree?

6. Ghost Wall by Sarah Moss

- i. *Ghost Wall* warns of the danger of glorifying the past.

To what extent do you agree?

OR

- ii. In *Ghost Wall*, the natural world is a place of both freedom and control.

Discuss.

7. Go, Went, Gone by Jenny Erpenbeck

- i. '... none stands above the other, rather each complements the other ...'

Go, Went, Gone demonstrates that there are more similarities than differences in human experiences.

Do you agree?

OR

- ii. In *Go, Went, Gone*, language has the power to both connect and exclude.

Discuss.

8. High Ground directed by Stephen Johnson

- i. *High Ground* celebrates the resilience of Indigenous cultures despite colonisation.

Discuss.

OR

- ii. To what extent is revenge a form of justice in *High Ground*?

9. Jane Eyre by Charlotte Brontë

- i. How does Brontë highlight the danger of acting on emotion rather than reason in *Jane Eyre*?

OR

- ii. 'I am no bird; and no net ensnares me ...'

Jane Eyre is primarily a novel about the pursuit of personal freedom.

Do you agree?

10. My Brilliant Career by Miles Franklin

- i. 'Hopeless, homeless, aimless, shameless souls ...'

The world of *My Brilliant Career* is harshly unforgiving.

To what extent do you agree?

OR

- ii. In *My Brilliant Career*, choice is a privilege.

Discuss.

11. New and Selected Poems, Volume One by Mary Oliver

- i. Oliver's poems suggest that it is easy to overlook what is important.

Discuss.

OR

- ii. 'Look, I want to love this world
as though it's the last chance I'm ever going to get
to be alive
and know it.'

Oliver's poems are a celebration of life.

Do you agree?

12. Oedipus the King by Sophocles

- i. In *Oedipus the King*, Sophocles suggests that seeking the truth is dangerous.

Discuss.

OR

- ii. In *Oedipus the King*, there are no right choices.

Do you agree?

13. Rainbow's End by Jane Harrison

- i. 'Knowledge is power, ladies.'

Harrison demonstrates this is true for the women in *Rainbow's End*.

Do you agree?

OR

- ii. *Rainbow's End* shows that lasting change requires more than individual effort.

Discuss.

14. Requiem for a Beast by Matt Ottley

- i. 'For there is another darkness coming.'

Requiem for a Beast suggests it is possible to escape the cycle of history repeating itself.

Do you agree?

OR

- ii. How does Ottley challenge traditional notions of masculinity in *Requiem for a Beast*?

15. Sunset Boulevard directed by Billy Wilder

- i. To what extent is *Sunset Boulevard* about the loss of control?

OR

- ii. In *Sunset Boulevard*, Wilder suggests that individuals can be both victims and villains.

Discuss.

16. The Complete Stories by David Malouf

- i. In *The Complete Stories*, Malouf suggests that everyday life can be significant.
Discuss.

OR

- ii. *The Complete Stories* demonstrates that it is harder to understand yourself than it is to understand others.
Do you agree?

17. The Erratics by Vicki Laveau-Harvie

- i. *The Erratics* suggests that betrayal is the most destructive force of all.
Do you agree?

OR

- ii. 'Blood calls to blood.'
In *The Erratics*, Laveau-Harvie highlights the tension between family obligation and self-preservation.
Discuss.

18. The Memory Police by Yōko Ogawa

- i. How does *The Memory Police* suggest that memories are essential to give life meaning?

OR

- ii. In *The Memory Police*, silence is both a tool of oppression and a tool of resistance.
Discuss.

19. Twelfth Night by William Shakespeare

- i. To what extent does Shakespeare mock social expectations in *Twelfth Night*?

OR

- ii. *Twelfth Night* suggests that truth leads to happiness.
Do you agree?

20. We Have Always Lived in the Castle by Shirley Jackson

- i. 'I shall be forced to invent, to fictionalize, to imagine.'
In the world of *We Have Always Lived in the Castle*, truth is of little importance.
Do you agree?

OR

- ii. Change is unwelcome in *We Have Always Lived in the Castle*.
Discuss.

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Section B – Creating a text

Instructions

- In this section, you must create **one** written text (**not** including song, poetry or verse).
 - In your text, you must include meaningful connections with ideas drawn from
 - **one** of the Frameworks of Ideas
 - the title provided for your selected Framework of Ideas
 - **at least one** piece of stimulus material provided for your selected Framework of Ideas.
 - You must develop your text with a clear purpose, incorporating **at least one** of the following: to explain, to express, to reflect, to argue.
 - You must write an effective and cohesive text that demonstrates fluency through your selection of vocabulary, text structure(s) and language features.
 - Refer to the assessment criteria on page 18.
 - Section B is worth one-third of the total marks for the examination.
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Framework 1: Writing about country

- Write a text that explores ideas about country.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'Origins'

Stimulus 1

'My body might go, but my heart can never leave.'

Stimulus 2



Stimulus 3

'... there is no separation between people, animals, plants, land, sea and sky.

It is all Country.

It is all family.

And everyone is part of the story.'

Framework 2: Writing about protest

- Write a text that explores ideas about protest.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'Small Acts, Big Wins'

Stimulus 1

"I want to change the world," said Tiny Dragon.

"Start with the next person who needs your help," replied Big Panda.'

Stimulus 2**Stimulus 3**

'And now my voice is louder than ever.
Louder because people have joined me
and together we make a chorus,
standing up for what we believe.'

Framework 3: Writing about personal journeys

- Write a text that explores ideas about personal journeys.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'Changing Direction'

Stimulus 1

'You were looking for the key for years
But the door was always open!'

Stimulus 2**Stimulus 3**

'In the midst of my journey through life
I found myself in a dark forest,
Where the clear way forward was lost.'

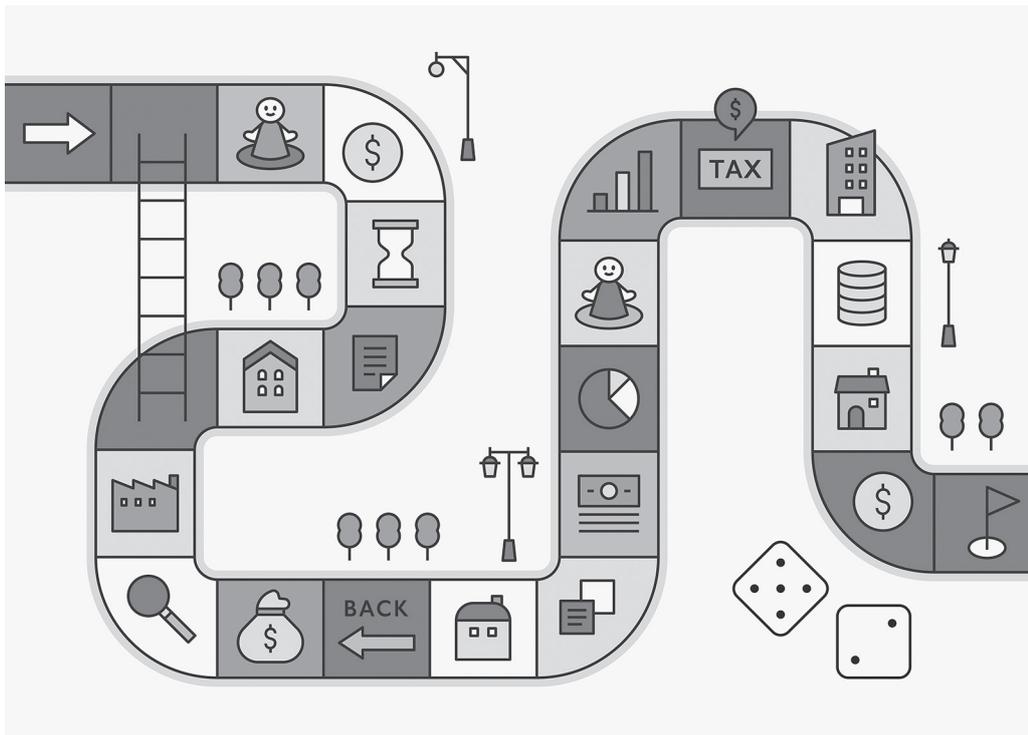
Framework 4: Writing about play

- Write a text that explores ideas about play.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'Life is a Game'

Stimulus 1

'We are only truly ourselves when we play.'

Stimulus 2**Stimulus 3**

'You follow every rule,
respect every whistle blown,
but the ones who cheat
seem to always succeed.'

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Section C – Analysis of argument and language

Instructions

- In this section, you are required to analyse the use of argument(s) and language to persuade an intended audience to share the point of view expressed in a persuasive text.
 - Read the background information on this page and the material on pages 16 and 17, and write an analytical response to the task below.
 - For the purposes of this task, the term ‘language’ refers to written and spoken language, and ‘visuals’ refers to images and graphics.
 - Refer to the assessment criteria on page 18.
 - Section C is worth one-third of the total marks for the examination.
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Task

Write an analysis of the ways in which arguments, written and spoken language, and visuals are used in the material on pages 16 and 17 to try to persuade the intended audience to share the point of view presented.

Background information

Every year the regional town of Timberoona hosts a fireworks display to usher in the new year. This annual tradition has been an important event on the community calendar for more than 50 years. Over the past few years, however, some residents have been concerned about the impact of the event on the town and have been seeking alternative ways to celebrate New Year’s Eve.

Local resident Jack Adut submitted the following article with accompanying images to the community newsletter *Timberoona: Talk of the town*.

Lighting the way: a new year, a new celebration

by Jack Adut, 2025

Like most people in our community, I consider New Year's Eve to be a highlight on my social calendar. I look forward to participating in the many festivities held in the beautiful setting of Timberoona Park. The family picnics, roaming entertainment, food vans and showcasing of local musical talent in the rotunda create the perfect backdrop for the main event: the annual fireworks display. The spectacular pyrotechnics can be viewed from vantage points across the park and beyond, with veterans of the event knowing exactly where to set up their picnic rugs and folding chairs to secure the best view. It is with great anticipation that I await the collective countdown to midnight and the first big bang that reverberates through the air!

As you can see, I'm all for the opportunity to welcome the new year with a big celebration, but it's time to re-think the use of fireworks. It wasn't until I saw firsthand the impact that our annual celebration has on the environment, some members of the community and their pets (not to mention the huge expense!) that I came up with a solution – a dynamic projected lightshow!

Every year the fireworks display has an environmental effect on our local area. Exploding nine tonnes of fireworks generates waste and debris that is blown into the air and lands in waterways and nature reserves, posing a threat to our native flora and fauna. The smoke created by fireworks also pollutes the air and the explosions contribute to noise pollution. Imagine how much the carbon footprint of Timberoona could be reduced if we just replace fireworks with beams of light that are non-toxic, silent and, most importantly, a cleaner option. Add to this the fact that fireworks pose a serious safety and fire risk, especially in December at the height of summer. A single mistake, a single wayward spark, can have devastating consequences. The change to a projected lightshow is a no-brainer.



I know how upsetting the loud explosions and high-pitched noises of traditional fireworks can be for little Fido or Fluffy. I understand the yearly dilemma: do I stay home with my beloved pet? Or do I go out and enjoy myself with my family and friends and hope my pet will be okay? Lights silently illuminating the buildings and landscapes in the park are the perfect solution. No more panicked pets covering under the couch or climbing the curtains. No more scared and lost pets roaming the streets in dangerous traffic. No more frantic owners desperately searching the Timberoona Animal Shelter in the early hours of New Year's Day. How great would that be?

A projected lightshow could also offer the chance for some residents to attend the New Year's Eve celebrations for the first time ever. I know of many locals who experience sensitivity to loud sounds and are unable to attend the spectacle. Over the years I have seen some children covering their ears and crying in distress because of the intensity and volume of the noise. It would be wonderful to think that these children could come along to enjoy the event without the fear of being so panicked and upset.

A projected lightshow is a cheaper and smarter investment. The cost of New Year's celebrations will drop from \$1.6 million annually to \$750 000. The money saved could fund more of the programs that are vital to the community, such as our meals for the homeless and our breakfast club programs. Money that would be much better spent on programs we need, rather than a single environmentally and financially disastrous event that lasts for 10 minutes.

I've heard criticisms of the proposal to change to a light extravaganza because of the traditional appeal of fireworks. There is much nostalgia about maintaining the old-fashioned tradition of singing 'Auld Lang Syne'¹ under a sky illuminated by colour and light with the thunderous sounds of the fireworks as backing music. Not to mention the tradition of having a romantic kiss with a loved one while feeling as if no-one else in the world is watching! Are these New Year's Eve traditions really dependent on fireworks? Or, would this all be more spectacular without the deafening din and suffocating smoke? A lightshow offers the same ambience with so many advantages. We could have actual music that is choreographed to the movement of the lights!

Many of you attended the lightshow held in Timberoona Park earlier this year, pictured below, to celebrate Community Week, and I think you'll agree it was incredible!

Due to copyright restrictions, this material is not supplied.

Crowds came from far and wide to listen to local musicians and DJs, and interact with the mind-bending illusions that were created with lights and projections. This event was a stunning success, proving that we can create magic in the night sky without a single explosion.

Ultimately, this decision is about balance. It's about finding a way to celebrate that keeps the wonder of New Year's Eve alive while also being mindful of the needs of our community members, our environment and our future.

Together, we have an opportunity to lead the way with a celebration that is spectacular, safe and sustainable.

¹'Auld Lang Syne' – a song traditionally played or sung at midnight on New Year's Eve

Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, its structure, and the ideas, concerns and values it explores
- development of a coherent analysis in response to the topic
- use of evidence from the text to support the analysis
- use of fluent expression through appropriate use of vocabulary and conventions of Standard Australian English

Section B will be assessed against the following criteria:

- use of relevant idea(s) drawn from one Framework of Ideas, the title provided and at least one piece of stimulus material
- creation of a cohesive text that connects to a clear purpose(s) and incorporates an appropriate voice
- use of suitable text structure(s) and language features to create a text
- use of fluent expression, including the appropriate use of vocabulary

Section C will be assessed against the following criteria:

- understanding of contention, argument(s), and point of view
 - analysis of the ways in which written and spoken language and visuals are used to present an argument(s) and to persuade an intended audience
 - use of evidence from the text to support the analysis
 - use of fluent expression through appropriate use of vocabulary and conventions of Standard Australian English
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Sources

- p. 10: Stimulus 2, Petr Kovalenkov/Shutterstock.com; Stimulus 3, Margo Neale and Lynne Kelly, *Songlines: First Knowledges for Younger Readers* (Thames & Hudson, 2023), reproduced with permission
- p. 11: Stimulus 1, extract from *Big Panda and Tiny Dragon* by James Norbury published by Michael Joseph (Penguin Random House UK, 2021, p. 39), © James Norbury 2021, reprinted by permission of Penguin Books Limited; Stimulus 2, Sergey Nivens/Shutterstock.com; Stimulus 3, adapted from Malala Yousafzai, *Malala's Magic Pencil* (Penguin Random House UK, 2019, p. 32)
- p. 12: Stimulus 1, adapted from Aravind Adiga, *The White Tiger* (Atlantic Books, London, 2008, p. 253); Stimulus 2, Lightspring/Shutterstock.com; Stimulus 3, translated from Dante Alighieri, *La Divina Commedia di Dante: Inferno*
- p. 13: Stimulus 1, adapted translation from Friedrich Schiller, *On the Aesthetic Education of Man*; Stimulus 2, miniwide/Shutterstock.com
- p. 16: photograph, adapted from Firn/Shutterstock.com
- p. 17: photograph, City of Sydney <<https://whatson.cityofsydney.nsw.gov.au/events/lightscape>>

