



Our Students. Our Passion

NAM QUANG TUITION

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VCE English Unit 1

Week 1

Each week, there's a cover sheet that outlines what the week's topics will be

Overview of English Year 11 Units 1 & 2

Area of Study 1: Reading & Responding

Reading text: George Orwell's "Nineteen eighty-four"

Predicting text: Larry Watson's "Montana 1948" (prologue)

HOMEWORK BONUS MATERIAL:

Revision Worksheets Week 1 of 4

Audience & purpose

Formal/informal language and tone

Solutions from last week's revision worksheet

Student's name: _____

Student ID: _____

NQT tutor: _____ Centre: _____

What you need to know about VCE English Units 1 & 2

This sequence of study is undertaken in year 11 and studied over two semesters in one academic year. The NQT VCE English programme seeks to prepare you for what you may study in English and equip you with the appropriate skills required in English Units 1 & 2 as well as prepare you for year 12 English study.

Overview of English Units 1 & 2

English students

You will read and study at least four set texts. The texts are selected by your school.

For the achievement of Outcome 1 in each unit, you will read and study at least one set text. For the achievement of Outcome 2 in each unit, you will read and study at least one set text or its equivalent in a collection of shorter set texts. At least one set text in each unit should be an imaginative print text such as a **novel**, a **play** or a **collection of short stories** or poetry.

At least one of the set texts may be a **film text**. At least one of the set texts must be by an Australian or about Australians.

Unit 1

The focus of this unit is on the reading of a range of texts, particularly narrative and persuasive texts, in order to comprehend, appreciate and analyse the ways in which texts are constructed and interpreted. You will develop competence and confidence in creating written, oral and multimodal texts.

Unit 2

The focus of this unit is on reading and responding to an expanded range of text types and genres in order to analyse ways in which they are constructed and interpreted, and on the development of competence and confidence in creating written, oral or multimodal texts. The term 'set text' refers to texts chosen by the school for the achievement of Outcomes 1 and 2.

Levels of Achievement

Units 1 and 2

The ways in which your work in Units 1 & 2 English are assessed will be up to your school and this is usually in the form of school assessed tasks which are graded, as well as possible end of semester examinations internally assessed using year 12 English criteria.

List the texts you are studying in English in Unit 1 and/or 2:

At the commencement of each semester, there's an outline of the Unit's key areas of study, as in line with VCAA Study Designs.

Area of Study 1 – Reading and responding

Outcome 1

On completion of this unit the student should be able to discuss and analyse how texts convey ways of thinking about the characters, ideas and themes, and construct a response in oral or written form.

There is NO set text list that students studying VCE English Units 1 & 2 must study (unlike in year 12 where Unit 3 & 4 texts are prescribed by VCAA). However, all year 11 texts are usually chosen from former year 12 book lists – this is done to prepare you for the types of texts and exam questions you're likely to encounter in units 3 & 4. *The following list of English texts are popular ones studied across Victorian schools and you are likely to be studying at least one of these at your school.* Throughout the year, NQT will focus on some of these texts:

- Gattaca (Im)
- Girl with a Pearl Earring (book)
- The Longest Memory (book)
- Macbeth (play)
- Montana 1948 (book)
- Othello (play)
- Romulus, My Father (memoir/book)
- Stolen (book)
- What's Eating Gilbert Grape (Im)
- The Wife of Martin Guerre (book)
- Hard Times (book)
- Nineteen Eighty-Four (book)
- A Man for All Seasons (play)
- Look Both Ways (Im)
- Into Thin Air (book)

Task 1: Reading Text

The following reading text is designed to evaluate your general comprehension skills. The test is based on the first few pages of George Orwell's famous book, *Nineteen Eighty-four*. The term "Big Brother" actually originated from this seminal text and *Nineteen Eighty-four* is a popular text for study for year 11 students. Read the following extract and answer the questions. Your tutor will then go through the answers as a class – see how you score.

Before you commence reading, you will need to understand the definitions of the following words – you may need a dictionary to find the definitions of some of these words:

a) vile	
b) pig-iron	
c) meagre	
d) sanguine(of complexion)	
e) a bluebottle	
f) simultaneously	
g) scrutinise	
h) sordid	
i) tableaux	
j) unintelligible	

There are a variety of tasks to complete each week and they could be related to reading texts that are popular in schools. It is not imperative that the sheets use texts ALL students may study as the skills being developed will translate to ANY text.

Montana 1948 – Predicting what will happen in a text

Montana 1948 by Larry Watson is a popular English text studied in year 11. The novel focuses on the life of young boy named David Hayden, his family and the fictional town of Bentrock, [Montana](#), and focuses on the struggles of a family torn between loyalty and justice. **The questions that follow test your *speculation* skills in predicting what will happen in the text. Your tutor will help you guide you through the questions and responses.**

Prologue



FROM the summer of my twelfth year I carry a series of images more vivid and lasting than any others of my boyhood and indelible beyond all attempts the years make to erase or fade them. . . .

The VCE English worksheets provide samples/excerpts from our VCE English texts to give students a series of real texts & tasks.

...
...ed in our house. She is feverish, delirious, and coughing so hard I am
... floor, begging my mother to help him. It's a summer night and the
... round the light fixtures, and the pleading quality in my father's voice
reminds me of those insects—high-pitched, insistent, frantic. It is a sound I have never heard coming from
him.

My mother stands in our kitchen on a hot, windy day. The windows are open, and Mother's lace curtains blow into the room. Mother holds my father's Ithaca twelve-gauge shotgun, and since she is a small, slender woman, she has trouble finding the balance point of its heavy length. Nevertheless, she has watched my father and other men often enough to know where the shells go, and she loads them until the gun will hold no more. Loading the gun is the difficult part. Once the shells are in, any fool can figure out how to fire it. Which she intends to do.

There are others—the sound of breaking glass, the odor of rotting vegetables... I offer these images in the order in which they occurred, yet the events that produced these sights and sounds are so rapid and tumbled together that any chronological sequence seems wrong. Imagine instead a movie screen divided into boxes and panels, each with its own scene, so that one moment can occur simultaneously with another, so no action has to fly off in time, so nothing happens before or after, only during. That's the way these images coexist in my memory, like the Sioux picture calendars in which the whole year's events are painted on the same buffalo hide, or like a tapestry with every scene woven into the same cloth, every moment on the same flat plane, the summer of 1948...

Forty years ago. Two months ago my mother died. She made, as the expression goes, a good death. She came inside the house from working in her garden, and a heart attack, as sudden as a

