



Units 3 and 4 English

Practice Exam Question and Answer Booklet

Duration: 15 minutes reading time, 2 hours writing time

Structure of book:

Section	Number of questions	Number of questions to be answered	Number of marks
A	20	1	20
B	4	1	20
C	1	1	20
Total			60

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers and rulers.
- 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:

- This question and answer booklet of 10 pages.

Instructions:

- You must complete all questions of the examination.
- Write all your answers in the spaces provided in this booklet.

Section A – Text Response (Reading and Responding)

Instructions

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.

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. <i>All About Eve</i>	Directed by Joseph Mankiewicz
2. <i>Brooklyn</i>	Colm Tóibín
3. <i>Burial Rites</i>	Hannah Kent
4. <i>Cat's Eye</i>	Margaret Atwood
5. <i>Cloudstreet</i>	Tim Winton
6. <i>Henry IV: Part I</i>	William Shakespeare
7. <i>I for Isobel</i>	Amy Witting
8. <i>In the Country of Men</i>	Hisham Matar
9. <i>Mabo</i>	Directed by Rachel Perkins
10. <i>Medea</i>	Euripides
11. <i>No Sugar</i>	Jack Davis
12. <i>Selected Poems</i>	Gwen Harwood
13. <i>Stasiland</i>	Anna Funder
14. <i>The Complete Maus</i>	Art Spiegelman
15. <i>The Thing Around Your Neck</i>	Chimamanda Ngozi Adichie
16. <i>The War Poems</i>	Wilfred Owen
17. <i>The White Tiger</i>	Aravind Adiga
18. <i>This Boy's Life</i>	Tobias Wolff
19. <i>Will You Please Be Quiet, Please?</i>	Raymond Carver
20. <i>Wuthering Heights</i>	Emily Bronte

1. *All About Eve directed by Joseph Mankiewicz*

- i. 'All About Eve portrays how envy can be a destructive force in relationships.'
Discuss.

OR

- ii. "We all have abnormality in common. We're a breed apart from the rest of humanity, we theatre folk; we are the original displaced personalities."
What is it that links the characters of All About Eve?

2. *Brooklyn by Colm Toibin*

- i. 'Regret is a powerful emotion and motivational force in Brooklyn.'
Discuss.

OR

- ii. What role do class and reputation play in Brooklyn?

3. *Burial Rites by Hannah Kent*

- i. 'Despite her position as an outcast for the majority of the novel, Agnes is the character most readily positioned to receive reader sympathy.'
To what extent do you agree?

OR

- ii. "They said I must die. They said that I stole the breath from men, and now they must steal mine."
'Kent offers a strong critique of the inherent cruelty and inadequacies of a system of justice that includes capital punishment.'
Discuss.

4. *Cat's Eye by Margaret Atwood*

- i. 'The tension in Atwood's novel stems from the relationship between victim and tormentor.'
To what extent do you agree?

OR

- ii. 'All aspects of Elaine's life are influenced by her childhood.'
Discuss.

5. *Cloudstreet by Tim Winton*

- i. 'Cloudstreet explores the difference between relationships formed by choice, and those of circumstance.'
Discuss.

OR

- ii. What role does religious symbolism and belief play throughout the novel?

6. *Henry IV: Part I* by William Shakespeare

- i. 'The greatest challenge to the rulers of *Henry IV: Part I* is finding a balance between their power and their humanity.'
- To what extent do you agree?

OR

- ii. What comment does Shakespeare make about the journey of adolescents to maturity in *Henry IV: Part I*?

7. *I for Isobel* by Amy Witting

- i. "This was life: no sooner had you built yourself your little raft and felt secure than it came to pieces under you and you were swimming again."
- 'Isobel is perpetually uneasy, whether because of circumstance or her internal discomfort with social interactions.'
- Discuss.

OR

- ii. What comment does Witting offer on death and grief in *I for Isobel*?

8. *In the Country of Men* by Hisham Matar

- i. "The mother who tried to never have me, the mother who never chose it, the mother who resisted in all the ways she knew how."
- 'The relationship between the narrator and his mother is complicated by her past as well as their shared present.'
- Discuss.

OR

- ii. 'The women of *In the Country of Men* are totally powerless.'
- To what extent do you agree?

9. *Mabo* directed by Rachel Perkins

- i. "To our Indigenous friends we say this: now is your time."
- 'Mabo portrays a pivotal moment in not only one man's life, but the history of Aboriginal people.'
- Discuss.

OR

- ii. 'Perkins represents the hardships of life in rural Australia as a major motivating factor in the lives of characters.'
- To what extent do you agree?

10. *Medea* by Euripides

- i. 'Euripides is critical of the feeling and expression of strong emotions which hold the potential to lead characters into tragedy.'
- Discuss.

OR

- ii. What function do children, both real and notional, serve throughout *Medea*?

11. *No Sugar by Jack Davis*

- i. 'Dependence on others for survival plays a pivotal role in characters' world views in *No Sugar*.' Discuss.

OR

- ii. 'There is no room for any motivation other than self-preservation in the lives of Aboriginal characters in *No Sugar*.' Do you agree?

12. *Selected Poems by Gwen Harwood*

- i. In what ways does Harwood's collection attempt to give a voice to those who have traditionally been oppressed by society?

OR

- ii. 'Harwood's collection contains both serious and light-hearted poems.' Discuss the effect of this contrast.

13. *Stasiland by Anna Funder*

- i. Julia says to Anna: "You have to look at how normal people manage with such things in their pasts." 'Stasiland explores how ordinary individuals cope with past trauma.' Discuss.

OR

- ii. 'Funder coherently strings together several different time periods to create a single powerful narrative.' Discuss.

14. *The Complete Maus by Art Spiegelman*

- i. What is the significance of the non-linear structure of the text?

OR

- ii. 'The Complete Maus displays the full range of human responses to crisis: sadism and cowardice all the way to heroism and moral strength.' Discuss.

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

- i. How do the contrasting landscapes of America and Nigeria affect the characters within the stories and the reader's understanding of the collection as a whole?

OR

- ii. 'The Thing Around Your Neck provides a commentary on poverty and suffering through both well-off and struggling characters.' Discuss.

16. *The War Poems by Wilfred Owen*

- i. 'The power of Owen's poetry lies in the synthesis between realism and romantic depictions.' Discuss.

OR

- ii. 'It is not only the subject matter of the collection, but the voice in which it is written that makes Owen's poetry so unsettling.' Discuss.

17. *The White Tiger by Aravind Adiga*

- i. "These are the three main diseases of this country, sir: typhoid, cholera, and election fever. This last one is the worst; it makes people talk and talk about things that they have no say in." 'The White Tiger' paints a bleak picture of Indian politics.' Discuss.

OR

- ii. In what ways and to what ends does Adiga portray the hardships and cruelties of life for ordinary individuals the narrator encounters?

18. *This Boy's Life by Tobias Wolff*

- i. What is it that shapes Jack's identity in *This Boy's Life*?

OR

- ii. How is the story, and the reader's understanding of the novel as a whole, shaped by the memoir-style and structure of *This Boy's Life*?

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

- i. 'Carver's characters are enduring because they are ordinary and to an extent, relatable.' Discuss.

OR

- ii. 'The greatest link between Carver's stories is the sense of disquiet in each.' Do you agree?

20. *Wuthering Heights by Emily Bronte*

- i. What role do social hierarchies and the ambiguity of Heathcliff's class play in *Wuthering Heights*?

OR

- ii. 'Wuthering Heights challenges the traditional roles of victims and villains.' Discuss.

Section B – Writing in Context (Creating and Presenting)

Instructions

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.

Context 1 – The Imaginative Landscape

1. *A Passage to India*
2. *Night Street*
3. *Peripheral Light- Selected and New Poems*
4. *The View from Castle Rock*

Director: David Lean

Kristel Thornell

John Kinsella

Alice Munro

Prompt

‘The world around us shapes the world within us.’

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 world around us shapes the world within us’.

OR

Context 2 – Whose Reality?

1. *Death of a Salesman*
2. *Foe*
3. *The Lot: In Words*
4. *Wag the Dog*

Arthur Miller

JM Coetzee

Michael Leunig

Director: Barry Levinson

Prompt

‘We cannot come to terms with reality – past, present, and future – without deluding ourselves.’

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 ‘we cannot come to terms with reality – past, present, and future – without deluding ourselves’.

OR

Context 3 – Encountering Conflict

1. *A Separation*
2. *Every Man in this Village is a Liar*
3. *Life of Galileo*
4. *The Lieutenant*

Director: Asghar Farhadi
Megan Stack
Bertolt Brecht
Kate Grenville

Prompt

‘Conflict reveals what is wrong and what is right in the world.’

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 ‘conflict reveals what is wrong and what is right in the world’.

OR

Context 4 – Exploring Issues of Identity and Belonging

1. *Skin*
2. *Summer of the Seventeenth Doll*
3. *The Mind of a Thief*
4. *Wild Cat Falling*

Director: Anthony Fabian
Ray Lawler
Patti Miller
Mudrooroo

Prompt

‘Without others to follow there would be no foundation upon which to build our sense of identity.’

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 ‘without others to follow there would be no foundation upon which to build our sense of identity’.

Section C – Analysis of Language Use

Instructions

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 opinion piece *Boxers in Boxes, Danes in Drains* and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Task

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of *Boxes in Boxes, Danes in Drains*, and the writers of the two letters written in response to that article?

Background Information

The article *Boxers in Boxes, Danes in Drains* was published in a Melbourne weekend magazine associated with a major daily newspaper on the 29th of January, 2011. The following weekend, two letters from readers, *Cruella DeMill* and *Not convinced*, were published in response to the article.

BOXERS IN BOXES, DANES IN DRAINS

As the number of abandoned pets continues to rise each January, proponents of animal welfare launch a new campaign against pet stores and the puppy mills they support.

Animal welfare campaigners have lashed out at the pet industry, claiming they are to be blamed for the large number of cats and dogs that are euthanised by Australian shelters each year.

While pet shop owners and the Australian Veterinary Association claim there is no evidence that pet shops are contributing to the problem, the RSPCA and other animal shelter organisations claim that the availability of puppies and kittens in pet store windows encourages impulse purchases by people who are ill-prepared to deal with the demands of pet ownership.

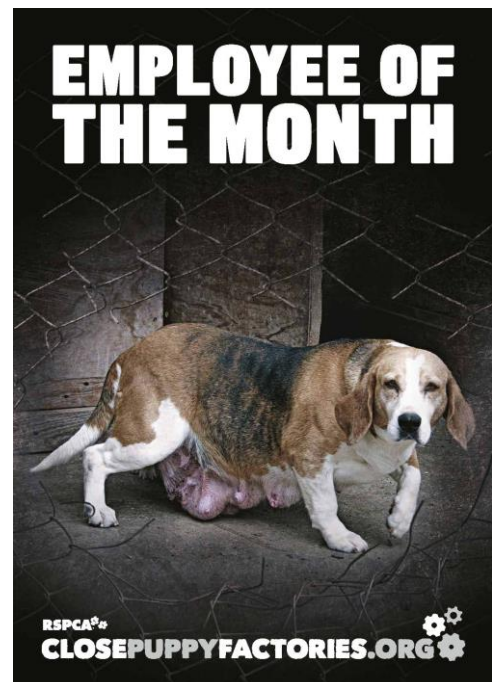
The pet industry feels it is under threat from welfare groups, claiming they are trying to “destroy retail pet shops” in a recent industry bulletin.

“Puppy mills are a huge problem that operates under the radar of most Australians,” commented Save-A-Dog-Scheme’s Julia Ruka. “People assume that the dog they’re purchasing from the pet store is from a registered breeder or the like, but the truth is a registered breeder would never condone such a method of sale.”

Puppy mills have recently been brought into media focus with the RSPCA’s confronting “employee of the month” campaign. Animal welfare groups have been working tirelessly to educate the public about the health and behavioural problems associated with animals bred in this manner, and the cruel conditions breeding dogs are forced into.

The coalition of welfare groups has demanded an inquiry into the origins of the animals on sale in pet stores. Pet Industry Association of Australia replied to the demand with a scathing statement from chief executive Joanne Sillince that an enquiry is unnecessary and would cost the government millions.

Mr. Knox, the creator of welfare group ‘Cat Rescue’ commented that the campaign for an enquiry “is nothing to do with closing pet shops. We dearly want to keep them open. We just don’t want [them] mass breeding animals, cruelly transporting them and selling them undesexed to anyone who has money. Then they (or their babies) either repeat the cycle or are dumped in our shelters.”



Cruella DeMill

I have personally felt the impact of puppy mills when we discovered that my Dalmatian was deaf as a result of poor breeding. I purchased Pongo from a pet store near Victoria Markets not long after the film *101 Dalmatians* captured the attention of my children. Clueless to the existence of puppy mills and the influx in deaf Dalmatians after the film's release I failed to recognise Pongo's disability until we tried to train him several months later. I love my dog, but if I had known where he came from and the impact that would have on my family's life I would have been happy to pay extra for a puppy from a registered breeder. Puppy mills and backyard breeders should be shut down so other people don't find themselves in the same position I did- and potentially feel they need to give their beloved pet up for adoption. I urge everyone who reads this to visit www.closepuppyfactories.org and add their name to the fight against cruelty.

-Jan Robranne, Windsor

Not convinced

I love my Staffy as much as the next bloke, but all this talk about animal welfare and puppy mills as "cruel" just makes me roll my eyes. I have a mate who decided to get his Collie from a registered breeder and paid an arm and a leg, while I picked Sasha up for under \$200. A dog is a dog is a dog I say. Vet bills are bad enough, why would I pay more than a day's wage when I don't have to? When Sasha is gone I'll be returning to a pet store for my next friend- I just hope all these protestors don't take away the pet store's right to sell what they want and my right to buy at the right price. As for this suggestion that pet stores are to blame for the number of pets that end up in shelters each year...well that's just a steaming pile of dog poo. Negligent and ill prepared owners should be held solely responsible for their failure to recognise the commitment involved with pet ownership.

-Nick Conan, Blackburn South

End of Booklet

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