



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 11 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

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|--|-------------------------------|
| 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. "She's a loose lamb in a jungle!"
'The decisions and relationships of the central female characters are dictated by different vulnerabilities.'
Discuss.

OR

- ii. 'It is not only fame versus anonymity that creates divisions between characters, but class and wealth as well.'
Discuss.

2. *Brooklyn by Colm Toibin*

- i. 'Although *Brooklyn* is dominated by tough decisions and sacrifice, the novel is ultimately uplifting in its portrayal of the enduring power of love.'
Do you agree?

OR

- ii. In what ways and to what effect does Toibin's writing reflect on the cultural differences between Ellis' two homes; Ireland and America?

3. *Burial Rites by Hannah Kent*

- i. 'Burial Rites is critical of both men and the patriarchal structures that enable their dominance over women.'
Discuss.

OR

- ii. "Memories shift like loose snow in a wind, or are a chorale of ghosts all talking over one another."
What comment does *Burial Rites* offer on memories and their effect on those who hold them?

4. *Cat's Eye by Margaret Atwood*

- i. "I'm surprised at how much pleasure this gives me, to know she's so uneasy, to know I have this much power over her."
'*Cat's Eye* reveals the power struggle inherent in human relationships.'
Discuss.

OR

- ii. What purpose do Atwood's vivid descriptions of Elaine's artwork serve?

5. *Cloudstreet by Tim Winton*

- i. The two central families of *Cloudstreet* form bonds purely out of necessity.
Do you agree?

OR

- ii. "People can't help being who they are."
'Winton's characters are heavily flawed, but this is what makes them human.'
Discuss.

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

- i. 'Legitimacy as a ruler is not only a concern of King Henry's, but of the play as a whole.'
Discuss.

OR

- ii. "I shall think the better of myself, and thee, during my life – I for a valiant lion, and thou for a true prince."
What roles does Falstaff perform within the context of *Henry IV- Part I*?

7. *I for Isobel by Amy Witting*

- i. What is the effect on the novel of significant and sudden temporal shifts that offer glimpses into different periods within the protagonist's life?

OR

- ii. "Fate was stricter than any headmistress."
What role does the notion of and belief in "fate" play within *I for Isobel*?

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

- i. '*In the Country of Men* depicts the tragedy of children being forced to see the hardships and violence of the adult world.'
Discuss.

OR

- ii. Moosa tells Um Suleiman: "God never forgets the faithful."
To what extent does *In the Country of Men* portray this view of faith?

9. *Mabo directed by Rachel Perkins*

- i. The Union Representative says to Koiki Mabo: "you've got a voice haven't ya?"
What difficulties does Mabo face in using his voice to fight for himself and other Aboriginal Australians?

OR

- ii. 'The extended time period that takes place over the course of the film allows Perkins to depict the changing cultural landscape of Australia for Aboriginal people.'
Discuss.

10. *Medea by Euripides*

- i. "Life has been cruel to me."
To what extent do the circumstances justify Medea's actions?

OR

- ii. 'The themes and comments raised by *Medea* are specific to the context in which it was created, and hold no relevance to modern readers.'
Do you agree?

11. *No Sugar by Jack Davis*

- i. Poverty and scarcity of resources are such significant forces in the lives of characters that they are motivated by nothing else.
Do you agree?

OR

- ii. In what ways does Davis convey the sense of displacement and isolation experienced by Aboriginal characters to the audience?

12. *Selected Poems by Gwen Harwood*

- i. How does Harwood employ the subtleties of rhyme and metre to highlight the central concerns of her poems?

OR

- ii. 'Harwood's collection is distinctly Australian in style and subject matter.'
Discuss.

13. *Stasiland by Anna Funder*

- i. 'The balance Funder maintains between sensitivity and practicality makes *Stasiland* both devastating and uplifting for the reader.'
Discuss.

OR

- ii. What is the effect of Funder's first-person narrative style in *Stasiland*?

14. *The Complete Maus by Art Spiegelman*

- i. *The Complete Maus* portrays how a lack of shared experience can strain relationships between people.'
Discuss.

OR

- ii. 'The movement between the past and present throughout *The Complete Maus* shows how knowing the story of his family influences the narrator's understanding of himself.'
Discuss.

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

- i. To what extent does *The Thing Around Your Neck* link a group of seemingly disparate stories into a cohesive whole?

OR

- ii. 'The narrators of Ngozi Adichie's stories are all outsiders looking in.'
Discuss.

16. *The War Poems by Wilfred Owen*

- i. 'The war is not the only theme that links Owen's poems.'
Discuss.

OR

- ii. '*The War Poems* is not only anti-war, but altogether pessimistic.'
Do you agree?

17. *The White Tiger by Aravind Adiga*

- i. *The White Tiger* is critical of poverty and the selfishness that allows for it to flourish.'
Discuss.

OR

- ii. "Free people do not know the value of freedom, that's the problem."
What lessons does Balram learn from his unique movement in the Indian social hierarchy?

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

- i. 'Education, both formal and informal, shape Jack's view of himself and the world.'
Discuss.

OR

- ii. 'How others want us to behave is shown to be a powerful force in *This Boy's Life*.'
Discuss

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

- i. What effect does the sparseness of Carver's writing have on the reader's interpretation of the stories in the collection?

OR

- ii. "Carver's characters are not relatable, but even more so, they are unbelievable."
Do you agree?

20. *Wuthering Heights by Emily Bronte*

- i. Discuss the significance of the fallible narrator in *Wuthering Heights*.

OR

- ii. 'In *Wuthering Heights*, love and hatred are so linked that it can be difficult to tell them apart.'
What effect does this connection have on the characters?

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 place within us is just as real as the space around 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 place within us is just as real as the space around 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

'One person is capable of shaping reality for many.'

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 'one person is capable of shaping reality for many'.

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

‘Communication is the key to preventing conflict.’

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 ‘communication is the key to preventing conflict.’

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

‘There is no shame in changing ourselves to make others like 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 ‘there is no shame in changing ourselves to make others like us.’

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 speech *Advance Australia... within reason* 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 *Advance Australia... within reason*?

Background Information

The speech *Advance Australia... within reason* was delivered on the 5th January, 2013 by Amy MacKintosh at the annual 'University Students for Youth Political Activism' meeting held at The University of Melbourne. Speakers were asked to provide insight and an opinion on a contemporary Australian political debate.

The following is a list of terms used in the speech, and their definitions:

Constitutional monarchy: A form of government in which an individual from the royal family acts as the head of state, within the guidelines of a constitution.

Republic: A state where power is held by its citizens and their representatives – an independent country.

Referendum: A change made to the Constitution, voted on by all Australian citizens.

Governor General: The Queen's representative in Australia – the official leader of the country, who plays a largely ceremonial role.

Advance Australia... within reason

Who is Australia's Head of State? Who (technically) runs the show around here? Is it the democratically-elected Prime Minister?

Not only is our Head of State not someone we voted for, she's not even Australian. Technically, the person who presides over *everything*: our government, our parliament, our courts...is the Queen of England. Which is weird, right? Because the Queen doesn't seem to *do* anything in Australia. She barely leaves merry old England and how many of you here today can even name her representative, the Governor General?

Hence, from the patriotic practical people of Australia the Republican movement has sprung. Wouldn't it be better for our Head of State to be an Australian-born, true blue President? Wouldn't it be better if Australia became a Republic?

Well, no, actually, it wouldn't be. And before you jump down my throat with cries of "un-Australian!" and "Monarchist!" hear me out. I am no Monarchist: I'm not a huge fan of the Royals. I didn't even tune in for the infamous Wills and Kate wedding! My opposition to Australia becoming a Republic is not some idolisation of tradition or love of Harry's recent Vegas nude photos.

My opposition to the Republican movement is far more reasoned: it does not make financial, political or logical sense. When faced with principle versus pragmatism in the modern world, pragmatism will win for me every time. And there are some real benefits to keeping our current system of a Constitutional Monarchy which far outweigh the idealistic principle of becoming a Republic.

First and foremost, becoming a Republic would be a colossal waste of money. It is estimated that the change would cost taxpayers \$2.5 billion. Not only would we have to pay to hold the necessary referendums and build new offices, but change our medals, flag, institution names and release a new, Queen-free currency. That's \$2.5 billion and countless government official hours spent on a seemingly never ending Republican-to-do list. Wouldn't you rather direct your tax dollars towards education, health or foreign aid?

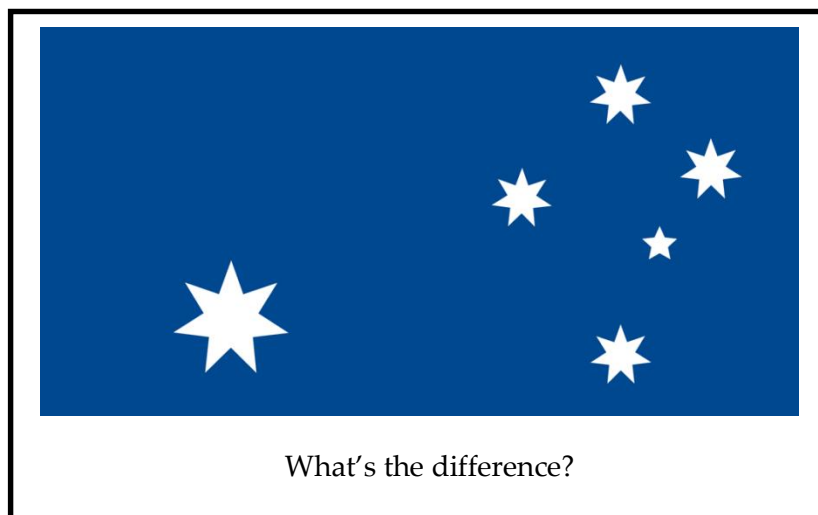
Have you ever heard the phrase "if it ain't broke, don't fix it"? We live in one of the most peaceful, stable and democratic nations on the planet. Our election process is fair and effective and we have the checks and balances to prevent political corruption. Why risk these privileges and protections now to bring in a completely new system? In fact in many ways, it is beneficial to have a largely inactive, neutral and non-political figurehead. Earl Russell said it best in 1997: "the Queen is a political referee, not political player, and we must choose our Head of State under different criteria than we pick our politicians, lest the referee tries to play the game too."

To which you may be thinking, but Amy, if English Monarchs don't influence our parliament, what's the point in having them at all? I'll tell you: a safety valve. Security. The Governor General can dismiss any government that is corrupt or incompetent. This power has only been used once: in 1975 when the budget had failed to pass through the Senate. Action was needed and the Governor General was the man for the job- removing Prime Minister Whitlam and getting Australia back on track.

Finally, I don't think it's wrong to assert that we are Australian, and no Royal, no matter how Pommy, infringes on our sense of national identity. We are a people with a strong national identity - one of beaches and barbeques, of helping our fellow man and barracking for the underdog. Are these really lessened by our ties with Britain? And, more importantly, would they become stronger if we became a Republic? No. Aussies are Aussies regardless of our Head of State.

Most Australians would probably say they support becoming a Republic. And yet a 1999 referendum on this question failed. Why is this? Sure, it might have been the vague questioning, the dodgy model or fear of the unknown. But a more simple answer is that a Republic is a nice idea... but so is World Peace and Australian voters are just smart enough to understand what is realistic. Before we even think about putting a Republic proposal up for a vote, we need the money, the model and the certainty to make the transition as smooth as possible. At the moment, this is just not the case.

Sure, one day circumstances might change and we may be ready to take the leap to going it alone and becoming an independent nation. But until then there is no shame in sticking with what we know works: a part of the Commonwealth, prosperous, free, democratic and safe. And considering how lucky these things make us, I for one, am in no hurry to change.



Closing slide of speaker's presentation

End of Booklet

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