

STUDENT NUMBER:



ENGLISH

2014 Practice Paper 1

Total Reading Time: 15 minutes

Total Writing Time: 3 hours

TASK BOOK

<i>Section</i>	<i>Number of Questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Text Response	20	1	20
B – Writing in Context	4	1	20
C – Analysis of Language Use	1	1	20
			Total 60

Students are to write in blue or black pen.

Students are permitted to bring into the examination room: pens, highlighters, erasers, 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 white out liquid/tape.

No calculator is allowed in this examination.

Materials supplied

Task book of 12 pages, including Assessment Criteria on page 12.

Instructions

Complete each of the following:

- Section A: Text Response
- Section B: Writing in Context
- Section C: Analysis of Language Use

All written responses must be in English.

If you write on a multimodal text in Section A, you must not write on a multimodal text in Section B.

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

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SECTION A – Text Response**Instructions for Section A**

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 the text selected and whether you are answering i. or ii.

In your response you must refer closely to **one** selected text from the Text List below.

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.** Your response will be assessed according to the criteria set out on page 12 of this book.

If you write on a multimodal text in Section A, you must **not** write on a multimodal text in Section B.

Section A is worth 20 marks.

Text List

1. *A Christmas Carol* Charles Dickens
2. *All About Eve* Directed by Joseph Mankiewicz
3. *Brooklyn* Colm Toibin
4. *Cat's Eye* Margaret Atwood
5. *Cloudstreet* Tim Winton
6. *Henry IV, Part I* William Shakespeare
7. *In the Country of Men* Hisham Matar
8. *Mabo* Directed by Rachel Perkins
9. *No Sugar* Jack Davis
10. *Ransom* David Malouf
11. *Selected Poems* Gwen Harwood
12. *Stasiland* Anna Funder
13. *The Complete Maus* Art Spiegelman
14. *The Reluctant Fundamentalist* Mohsin Hamid
15. *The Thing Around Your Neck* Chimamanda Ngozi Adichie
16. *The War Poems* Wilfred Owen
17. *This Boy's Life* Tobias Wolff
18. *Twelve Angry Men* Reginald Rose
19. *Will You Please Be Quiet, Please?* Raymond Carver
20. *Wuthering Heights* Emily Bronte

SECTION A – continued

1. A Christmas Carol by Charles Dickens

- i. 'A *Christmas Carol* affirms that, "While there is infection in disease and sorrow, there is nothing in the world so irresistibly contagious as laughter and good humour."'

Discuss.

OR

- ii. 'While *A Christmas Carol* involves extraordinary events, Scrooge's willingness to change is the most remarkable.'

Discuss.

2. All About Eve by Joseph Mankiewicz

- i. 'In *All About Eve* the characters use quick and clever dialogue as a cover for their insecurities.'

Discuss.

OR

- ii. 'Unlike men in the film, Margo has sacrificed her identity for her career.'

Do you agree?

3. Brooklyn by Colm Toibin

- i. 'Eilis' independence is only gradually attained.'

What holds her back for so long?

OR

- ii. 'The emergence of the new world brings a lack of certainty.'

How does Toibin present the challenges of the unknown in the novel?

4. Cat's Eye by Margaret Atwood

- i. "Another belief of mine: that everyone else my age is an adult, whereas I am merely in disguise."

Why is it so hard for Elaine to think of herself as an adult?

OR

- ii. 'The dialogue most acutely shows the cruelty of female relationships in *Cat's Eye*.'

Discuss.

5. Cloudstreet by Tim Winton

- i. 'The Cloudstreet house seems to respond and react to the lives of the people who live within it.'

Discuss.

OR

- ii. '*Cloudstreet* is about reconciliation and the ways that people are able to overcome differences.'

Discuss.

SECTION A –continued

TURN OVER

6. Henry IV Part I by William Shakespeare

- i. 'Even though he is sometimes foolish, Hotspur remains a character we admire.'
Is this your view of Hotspur?

OR

- ii. '*Henry IV Part I* achieves its complexity through contrasts.'
Do you agree?

7. In the Country of Men by Hisham Matar

- i. How does *In the Country of Men* show the effect of living with fear?

OR

- ii. 'Everyone betrays someone or something. *In the Country of Men* shows how morally feeble human beings are.'
Do you agree?

8. Mabo Directed by Rachel Perkins

- i. 'Eddie's relationship with Bonita was his greatest achievement.'
Discuss.

OR

- ii. '*Mabo* shows that racism and prejudice are at the heart of Australian society.'
Is this how you see the film?

9. No Sugar by Jack Davis

- i. "You will live to rue the day... there will be no more privileges from now on."
What does Neville's threat reveal about his understanding of the Aboriginal people?

OR

- ii. 'In *No Sugar* the Aboriginal characters use language as a form of resistance.'
Discuss.

10. Ransom by David Malouf

- i. '*Ransom* shows that grief strips life of its beauty and leaves only shock.'
Discuss.

OR

- ii. 'Guilt as much as revenge drives the characters in *Ransom* to find a solution.'
Do you agree?

SECTION A – continued

11. Selected Poems by Gwen Harwood

- i. 'In *Selected Poems*, imagery is used in striking ways.'
Discuss.

OR

- ii. 'More than anything, *Selected Poems* shows the importance of feelings and the imagination.'
Do you agree?

12. Stasiland by Anna Funder

- i. 'The acts of heroism might have been small, but the price paid was enormous.'
Discuss.

OR

- ii. "We knew the GDR was lost; it was a circus."
How does Funder show the absurdities of the GDR?

13. The Complete Maus by Art Spiegelman

- i. "Until the last moment we must struggle together! I need you! And you'll see that together we'll survive."
Why is the sharing of the struggle so important?

OR

- ii. "No darling! To die, it's easy... but you have to struggle for life!"
Does Vladek live or does he just survive?

14. The Reluctant Fundamentalist by Hamid Mohsin

- i. 'Changez's shifting identity creates the main tensions in the novel.'
Do you agree?

OR

- ii. "Perhaps they sensed that I myself was divided."
'Changez is only clear about who he is at the end of the novel.'
Discuss.

15. The Thing Around Your Neck by Chimamanda Ngozi Adichie

- i. 'The female characters in *The Thing Around Your Neck* are most sharply drawn and clearly defined.'
Do you agree?

OR

- ii. '*The Thing Around Your Neck* reveals the strengths and virtues of the characters as well as their faults.'
Discuss.

SECTION A –continued
TURN OVER

16. The War Poems by Wilfred Owen

- i. '*The War Poems* honours the people who suffer in war, while it condemns war itself.'
Do you agree?

OR

- ii. How does Wilfred Owen use imagery from the natural world in *The War Poems*?

17. This Boy's Life by Tobias Wolff

- i. 'Despite the evidence, both Jack and his mother believe in the possibility of change for the better.'
Discuss.

OR

- ii. 'Even though Rosemary tries to assert her independence, the male-dominated world of *This Boy's Life* defeats her.'
Discuss.

18. Twelve Angry Men by Reginald Rose

- i. How is it that so many members of the jury come to reveal their prejudices?

OR

- ii. 'The power of the story comes from the confined environment of the jury room.'
Do you agree?

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

- i. 'Carver said, "The story ought to reveal something, but not everything... I create an expectation and don't fulfill it".'
Do the stories in *Will You Please Be Quiet, Please?* achieve this aim?

OR

- ii. 'These stories are sketches of loss and possibility.'
Is this the way the stories in *Will You Please Be Quiet, Please?* seem to you?

20. Wuthering Heights by Emily Bronte

- i. 'Nellie Dean suggests that Catherine Earnshaw is "a wicked, unprincipled girl".'
How do you view Catherine Earnshaw?

OR

- ii. 'There is little to admire in Catherine and Heathcliff's passionate relationship.'
Discuss.

END OF SECTION A

SECTION B – Writing in Context**Instructions for Section B**

Section B requires students to complete an extended written response.

Indicate the Context and write the text you have chosen at the top of your answer. In your writing, you must draw on ideas suggested by **one** of the **four** Contexts.

Your writing must draw directly from the 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 multimodal text in Section A, you must **not** write on a multimodal text in Section B.

Your response will be assessed according to the criteria set out on page 12 of this book.

Section B is worth 20 marks.

Context 1 – Whose Reality?

Spies Michael Frayn

The Lot: In Words Michael Leunig

Death of a Salesman Arthur Miller

Wag the Dog Directed by Barry Levinson

Prompt

‘Reality is what we have to face, not what we want to face.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘reality is what we have to face, not what we want to face.’**

OR

Context 2 - The Imaginative Landscape

Night Street Kristel Thornell

The View from Castle Rock Alice Munro

Peripheral Light – Selected and New Poems John Kinsella

One Night the Moon Directed by Rachel Perkins

Prompt

‘The associations and connections we make with places give landscape meaning.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘the associations and connections we make with places give landscape meaning’**.

SECTION B – continued
TURN OVER

Context 3 - Encountering Conflict

Every Man in This Village is a Liar Megan Stack
Life of Galileo Bertolt Brecht
The Quiet American Graham Greene
Paradise Road Directed by Bruce Beresford

Prompt

‘Sometimes people knowingly choose a path that leads to conflict; other times they do not see it coming.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘sometimes people knowingly choose a path that leads to conflict; other times they do not see it coming’**.

OR

Context 4 - Exploring Issues of Identity and Belonging

The Mind of a Thief Patti Miller
Summer of the Seventeenth Doll Ray Lawler
Member of the Wedding Carson McCullers
Skin Directed by Anthony Fabian

Prompt

‘Finding out who we are is largely about working out who we are not.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘finding out who we are is largely about working out who we are not’**.

END OF SECTION B

SECTION C – Analysis of Language Use**Instructions for Section C**

Section C requires students to analyse the use of written and visual language. Read the material on page 11 and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Your response will be assessed according to the criteria set out on page 12 of this book.

Section C is worth 20 marks.

TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of the open letter to the Minister for Fishing and Wildlife from The Australian Association of Marine Biologists?

Background Information

Recently, after limited consultation, the Federal Government renewed commercial fishing licences. The Australian Association of Marine Biologists (AAMB) was not involved in the consultation process and is critical of the Government because it is concerned about the long term viability of fish stocks. This open letter was written by the AAMB, addressed to the Minister and sent to all metropolitan daily newspapers for publication. The open letter appeared in the press after the Government's decision had been made.

SECTION C – continued
TURN OVER

Open letter to the Minister for Fishing and Wildlife from The Australian Association of Marine Biologists

Dear Minister,

The Australian Association of Marine Biologists (AAMB) is dismayed that your decision to continue issuing commercial and individual fishing licences has been made without any consultation with animal protection organisations, oceanographers, marine biologists or climate scientists. As the AAMB has repeatedly stated, we can make experts from these fields available for consultation and provide a much broader range of environmental and commercial expertise than you appear to have used to date. The government's approach panders to narrow special interest groups cannot satisfy the interests of the entire nation. The AAMB does not accept that fishing licences should be renewed. It is not too late for you to rethink your decision.

The government you represent has itself accepted that climate change is a reality. In the case of our oceans, climate change means, first, the ice in polar regions melts; second, air pollution increases the acidity of the ocean; and finally the degradation of the oceans of the whole planet results. Such is the 'web of life' that the survival of each species in the ocean is connected to all of the rest. Biodiversity is not a concept invented by environmentalists in order to stop progress. Scientists use the term biodiversity to describe a healthy ecosystem, on land or on the 71% of the surface of the earth that is ocean. Marine plant life supports microscopic life, which in turn supports fish and mammals by providing essential food for survival. For instance, the devastation of the krill population, a major food source, has had an impact on the whale population. It is a radiating chain reaction. Biologists do not call it 'the web of life' for no reason. We know that technological change has meant environmental change, and that means our government needs to change its policies in order to protect our marine life. We need policy change.

Since industrial fishing began, global fish stocks have been in decline. The technology available for locating, chasing and netting huge commercial catches has changed our marine world. Fish stocks simply cannot be replenished at the same rate as they are caught. Human ability to catch fish has outstripped nature's ability to replace them. Since the technological enhancement of fishing, 90% of the oceans' large fish - tuna, swordfish, marlin and sharks - have been taken from our oceans.

Perhaps the seriousness and urgency would be clearer to you Minister, if the ocean were a giant fish tank and you could see what was unfolding within it, if you could see the reduction in sea life, and if the destruction of the marine habitat were visible. Then there might be more pressure on your Department to produce legislation and regulation to limit the damage. The time to look at the ocean as a living breathing mega-system is now; otherwise we all will be looking at the ocean as a lifeless museum exhibit, and sorrowfully explaining to our children that this is what it was like in the past.

SECTION C – continued



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Recent climate patterns have been most favourable for fish stock re-population. The fact of the matter is that the ocean can be a bit like *The Magic Pudding*; it will recreate itself, there will be more pudding, there will be more fish. But such a cycle of replenishment depends on humans leaving viable breeding populations and a healthy ocean to give fish stocks a chance to recover their numbers. Your decision to renew licences means that natural repopulation will not maintain the numbers of already threatened species. The ocean might be deep but it is not a bottomless resource. It needs to be managed, and it is the responsibility of government to ensure it is managed properly.

Obviously, the immediate political benefits of granting commercial fishing licences are very real. If licenses are not renewed the livelihoods of many ordinary working people could be ruined. The AAMB does not deny that jobs are precious. We are FOR jobs in the long term and want biodiversity and commercial fishing to co-exist. We urge the government to provide funding to temporarily support workers whose jobs will be lost today, in order to save the jobs of many more people in the industry tomorrow. Short term funding seems a small price to pay, especially when we know that the government supports selected manufacturing industries with huge subsidies and spends tax payer money on one-off public events that temporarily boost the state's revenue.

As members of The Australian Association of Marine Biologists we think we know why we were not consulted, why the licenses were renewed without consultation, why it seems that the present matters more to you than the future. What we want to know is how can we make you and your government see the greater good? How can you be made to appreciate the beauty of the ocean that is fading fast?

For these reasons we invite you to come out into the ocean with us. We will train you and provide you with the necessary equipment. We will show you the vast sea gardens, the species that are here today but will be gone tomorrow. We invite you also to bring your children and grandchildren; it might be their only chance to see these wonderful things before they are destroyed.

Dr Joe Agnostou

President of the Australian Association of Marine Biologists

END OF SECTION C

Examination Assessment Criteria

The examination will address all the criteria. All student responses will be assessed against each criterion.

Section A – Text Response (Reading and responding)

- Detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the task
- Development in the writing of a coherent and effective structure in response to the task
- Control in the use of expressive and effective language appropriate to the task

Section B – Writing in Context (Creating and presenting)

- Understanding of the ideas and/or arguments relevant to the prompt/stimulus material
- Effective use of detail from the selected text as appropriate to the task
- Development in the writing of a coherent and effective structure in response to the task, and appropriate to the purpose, form and audience
- Control in the use of language appropriate to the purpose, form and audience

Section C – Analysis of Language Use (Using language to persuade)

- Understanding of the ideas and points of view in the material presented
- Analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- Control in the mechanics of the English language to support meaning

These criteria are from the 2012 English examination produced by the Victorian Curriculum and Assessment Authority (VCAA), as amended in April 2014. The VCAA produces the only official, up to date versions of VCAA publications. Readers should consult the VCAA website <http://www.vcaa.vic.edu.au> for VCAA publications and the latest course information.