

Units 3 and 4 English and ESL

Practice Exam Question Booklet

Duration: 15 minutes reading time, 3 hours writing time

Structure of book:

Section	Number of questions	Number of questions to be answered	Number of marks
A	21	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 three sections of the examination.
- All answers must be written in English.
- You must not write on two film texts in the examination.

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>A Christmas Carol</i> | Charles Dickens |
| 2. <i>Brooklyn</i> | Colm Toibin |
| 3. <i>Bypass: The Story of a Road</i> | Michael McGirr |
| 4. <i>Cat's Eye</i> | Margaret Atwood |
| 5. <i>Cosi</i> | Louis Nowra |
| 6. <i>Dear America – Letters Home from Vietnam</i> | Edited by Bernard Edelman |
| 7. <i>Henry IV: Part I</i> | William Shakespeare |
| 8. <i>In the Country of Men</i> | Hisham Matar |
| 9. <i>Interpreter of Maladies</i> | Jhumpa Lahiri |
| 10. <i>On the Waterfront</i> | Directed by Elia Kazan |
| 11. <i>Ransom</i> | David Malouf |
| 12. <i>Selected Poems</i> | Gwen Harwood |
| 13. <i>Stasiland</i> | Anna Funder |
| 14. <i>The Old Man Who Read Love Stories</i> | Directed by Rolf de Heer |
| 15. <i>The Reluctant Fundamentalist</i> | Mohsin Hamid |
| 16. <i>The War Poems</i> | Wilfred Owen |
| 17. <i>Things We Didn't See Coming</i> | Steven Amsterdam |
| 18. <i>Twelve Angry Men</i> | Reginald Rose |
| 19. <i>Will You Please Be Quiet, Please?</i> | Raymond Carver |
| 20. <i>Wuthering Heights</i> | Emily Bronte |
| 21. <i>Year of Wonders</i> | Geraldine Brooks |

1. *A Christmas Carol* by Charles Dickens

- i. '*A Christmas Carol* is an old moral fable that has no relevance to modern readers.'
Do you agree?

OR

- ii. What is the purpose of minor characters in *A Christmas Carol*?

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. *Bypass: The Story of a Road* by Michael McGirr

- i. How does the structure of *Bypass: The Story of a Road* enhance McGirr's message?

OR

- ii. '*Bypass: The Story of a Road* suggests that solace is found in the simplest things.'
Do you agree?

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. *Cosi* by Louis Nowra

- i. '*Cosi* confuses what is sane and what is insane, to the point that the audience cannot tell the difference.'
Discuss.

OR

- ii. Roy says: "Love is what you feel when you don't have enough emotion to hate"
'The characters in *Cosi* largely undermine the idea of love.'
To what extent do you agree?

6. *Dear America – Letters Home from Vietnam* edited by Bernard Edelman

- i. 'The letters in *Dear America – Letters Home from Vietnam* make a collective statement about the ambiguities of war.'
Discuss.

OR

- ii. The foreword notes: "the important thing was to write."
'*Dear America – Letters Home from Vietnam* explores the shared experience of writing.'
Discuss.

7. *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*?

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. *Interpreter of Maladies* by Jhumpa Lahiri

- i. To what extent does *Interpreter of Maladies* link a group of seemingly disparate stories into a cohesive whole?

OR

- ii. 'Lahiri suggests that relationships can be fractured by a lack of understanding.'
Discuss.

10. *On the Waterfront* directed by Elia Kazan

- i. "Deaf and dumb. No matter how much we hate the torpedoes, we don't rat".
What comment does *On the Waterfront* make on the issue of loyalty versus morality?

OR

- ii. 'The visual imagery Kazan employs in *On the Waterfront* influences the viewer's understanding of the moral landscape of the film.'
Discuss.

11. *Ransom* by David Malouf

- i. '*Ransom* largely ignores women through the exploration of the "rough world of men".'
To what extent do you agree?

OR

- ii. '*Ransom* suggests that fate is more important than the choices made by human beings.'
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 Old Man Who Read Love Stories* directed by Rolf de Heer

- i. '*The Old Man Who Read Love Stories* suggests that the capacity for different cultures to coexist is limited.'
Do you agree?

OR

- ii. How does Antonio's outlook on life compare to the other characters of *The Old Man Who Read Love Stories*?

15. *The Reluctant Fundamentalist* by Mohsin Hamid

- i. 'Many of the characters of *The Reluctant Fundamentalist* experience trauma in their lives.'
Discuss.

OR

- ii. 'Throughout the course of the novel, Changez loses his identity.'
Do you agree?

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. *Things We Didn't See Coming* by Steven Amsterdam

- i. "You'll have a clean slate, a world of opportunity, you'll never look back. But nothing heals because, if you lose everything once, running becomes part of you and you're always looking back."
'The vastly different situations and settings of each vignette suggest that the narrator is himself running away'.
Discuss.

OR

- ii. '*Things We Didn't See Coming* demonstrates the fragility of civilisation.'
Discuss.

18. *Twelve Angry Men* by Reginald Rose

- i. '*Twelve Angry Men* is really about a dissenting juror who convinces the jury to change their verdict.'
Discuss.

OR

- ii. 'A person's surroundings can influence him.'
Discuss in relation to *Twelve Angry Men*.

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 does social class and the ambiguity of Heathcliff's class play in *Wuthering Heights*?

OR

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

21. *Year of Wonders* by Geraldine Brooks

- i. "This plague will make heroes of us all, whether we will or no."
'*Year of Wonders* reveals the capacity of individuals to maintain their values in the face of catastrophe.'
Discuss.

OR

- ii. Is Anna exempt from the self-interest that characterises many of the townspeople of Eyam?

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. *Island*
2. *One Night the Moon*
3. *The View from Castle Rock*
4. *Peripheral Light- Selected and New Poems*

Alistair MacLeod
Director: Rachel Perkins
Alice Munro
John Kinsella

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. *Spies*
3. *The Player*
4. *The Lot: In Words*

Arthur Miller
Michael Frayn
Director: Robert Altman
Michael Leunig

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. *Paradise Road*
2. *Life of Galileo*
3. *The Rugmaker of Mazar-e-Sharif*
4. *The Quiet American*

Director: Bruce Beresford
Bertold Brecht
R. Hillman and N. Mazari
Graham Greene

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. *Growing Up Asian in Australia*
2. *Summer of the Seventeenth Doll*
3. *Member of the Wedding*
4. *Skin*

Alice Pung
Ray Lawler
Carson McCullers
Director: Anthony Fabian

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.

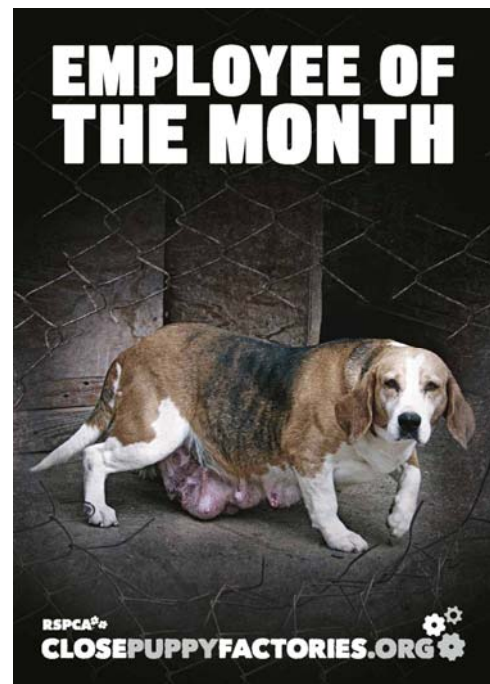
The pet industry feels it is under threat from welfare groups, claiming they are trying to “destroy retail pet shops” in a recent industry bulletin.

“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 undsexed 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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