



Units 3 and 4 English

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 12 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> | 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> | 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> | Rold 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. 'Of all the spirits who haunt Scrooge, the Ghost of Christmas Yet to Come is the most influential.'
Do you agree?

OR

- ii. 'Dickens challenges social norms through his portrayal of the attitudes of the wealthy and behaviour of the impoverished.'
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. *Bypass: the story of a road* by Michael McGirr

- i. 'The Hume Highway comes to symbolise much more than simply the journey from Melbourne to Sydney.'
Discuss.

OR

- ii. In what ways is McGirr affected by his journey and the people he meets along the way?

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. *Così* by Louis Nowra

- i. "Only mad people in this day and age would do a work about love and infidelity."
What does Nowra suggest about the importance of love?

OR

- ii. '*Così's* lack of character progression ultimately turns the play from a comedy to a tragedy.'
Do you agree?

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

- i. 'Not all of the wounds described in *Dear America – Letters Home from Vietnam* are physical ones.'
Discuss.

OR

- ii. 'The letters are both historical accounts and a collective voice against the senselessness and suffering of war.'
Do you agree?

7. *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*?

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. *Interpreter of Maladies* by Jhumpa Lahiri

- i. "Because we're never going to see each other, ever again."
'Lahiri shows that it is impossible to bridge the gap between two people.'
To what extent do you agree?

OR

- ii. 'There is no distinct and consistent link between the narrators in each of Lahiri's stories.'
Do you agree?

10. *On the Waterfront* directed by Elia Kazan

- i. '*On the Waterfront* is not the story of one man's journey to redemption, but the revolution of a whole community against violence and oppression.'
Discuss.

OR

- ii. In what ways and to what extent does *On the Waterfront* form an allegory for the disappointing truth of the "American Dream" and the degradation of the American worker?

11. *Ransom* by David Malouf

- i. What effect does Malouf's focus on the inner thoughts and emotions of central characters have on the text as a whole?

OR

- ii. '*Ransom* explores the experiences and feelings that unite individuals in a common humanity.' Discuss.

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 Old Man Who Read Love Stories* directed by Rold de Heer

- i. 'De Heer's film contains a moral landscape rooted in the natural world.' Discuss.

OR

- ii. What does *The Old Man Who Read Love Stories* suggest about the connection between gender and culture?

15. *The Reluctant Fundamentalist* by Mohsin Hamid

- i. 'Although the story is Changez's, Erica is an easier character to sympathise with.' Do you agree?

OR

- ii. 'The lack of closure at the end of *The Reluctant Fundamentalist* leaves the message of the novel ambiguous.' To what extent do you agree?

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

- i. "Everything is up for grabs."
What effect does disorder have on Amsterdam's characters in *Things We Didn't See Coming*?

OR

- ii. 'The tension between faith and science is left unresolved in Amsterdam's collection.'
Do you agree?

18. *Twelve Angry Men* by Reginald Rose

- i. The 7th Juror tells the 8th Juror: "You're not gonna change anybody's mind. So if you want to be stubborn and hang this jury, go ahead."
'The verdict at the conclusion of *Twelve Angry Men* is thanks to a single man's determination.'
Do you agree?

OR

- ii. How are the Foreman's calls for votes an important component of the structure of *Twelve Angry Men*?

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?

21. *Year of Wonders* by Geraldine Brooks

- i. "I have something very few women can claim: my freedom."
Discuss the position of women in *Year of Wonders*.

OR

- ii. 'Brooks suggests that it is impossible for an individual to change widespread belief in the face of superstition and religious fervour.'
Do you agree?

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

Arthur Miller
Michael Frayn
Director: Robert Altman
Michael Leunig

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. *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

‘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. *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

‘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.’

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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?

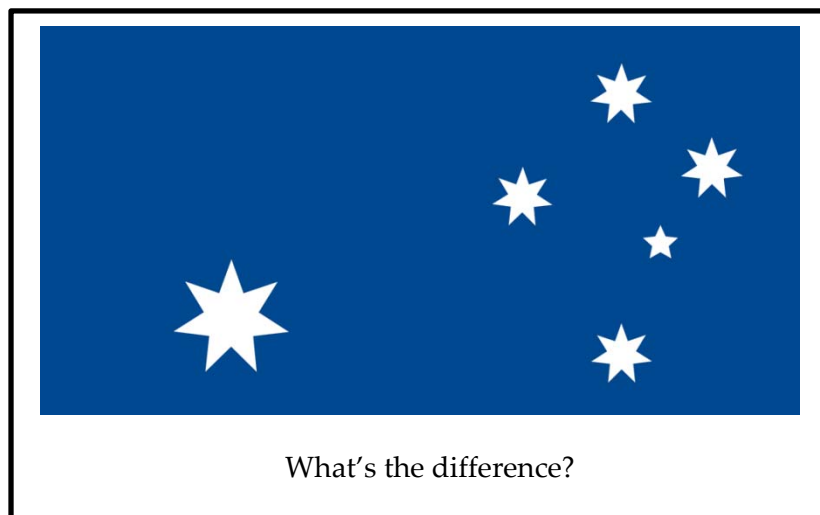
Have you ever heard the phrase "if it ain't broke, don't fix it"? We live in one of the most peaceful, stable and democratic nations on the planet. Our election process is fair and effective and we have the checks and balances to prevent political corruption. Why risk these privileges and protections 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