



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 11 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. "Though the Spirit's eyes were clear and kind, he did not like to meet them."
'The Spirits are depicted as a malevolent force in *A Christmas Carol*.'
Do you agree?

OR

- ii. 'Dickens's female characters are portrayed as representations of purity and goodness in *A Christmas Carol*.'
Discuss.

2. *Brooklyn* by Colm Toibin

- i. "Nothing here was part of her. It was false, empty, she thought. She closed her eyes and tried to think, as she had done so many times in her life, of something she was looking forward to, but there was nothing."
'Toibin is entirely negative about migration and the potential for individuals to overcome homesickness in *Brooklyn*.'
Do you agree?

OR

- ii. How do depictions of the mundane and menial in Ellis' day-to-day life influence the reader's understanding of her character?

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

- i. '*Bypass: The Story of a Road* presents a unique depiction of Australia through characters that the reader both can and can't sympathize with.'
Discuss.

OR

- ii. 'McGirr's journey is really about finding a place to call "home".'
Discuss.

4. *Cat's Eye* by Margaret Atwood

- i. "We are survivors, of each other. We have been shark to one another, but also lifeboat."
'Elaine is both victim and villain in the course of *Cat's Eye*.'
Do you agree?

OR

- ii. '*Cat's Eye* explores how memory can be not only fallible, but misleading.'
Discuss.

5. *Così* by Louis Nowra

- i. 'Despite the focus on personal growth throughout the play, Lewis is the only character to experience any lasting transformation.'
To what extent do you agree?

OR

- ii. 'Stage directions are used to depict the gaps between what a character says and means in *Così*.'
Discuss.

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

- i. 'The letters in *Dear America* are not so much philosophical or political as they are human.'
Discuss.

OR

- ii. How does the preface's assertion that the letters are firsthand accounts affect the reader's interpretation of the text?

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

- i. 'There is so much deceptive behaviour in *Henry IV: Part I* that it is difficult for the audience to trust any of the characters.'
Do you agree?

OR

- ii. In what ways and for what purpose does Shakespeare draw parallels between the low class world of Eastcheap and the high class world of the court in *Henry IV: Part I*?

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

- i. "The innocent, Sheikh Mustafa, the imam of our local mosque, had told me, have no cause to fear; only the guilty live in fear."
What comment does *In the Country of Men* offer on guilt and innocence?

OR

- ii. In what ways is the narrator's adult life affected by the trauma he experienced as a child?

9. *Interpreter of Maladies* by Jhumpa Lahiri

- i. 'The characters of *Interpreter of Maladies* are isolated in a range of different ways.'
Discuss.

OR

- ii. In what ways and to what extent do the different settings of the stories affect characters?

10. *On the Waterfront* directed by Elia Kazan

- i. "We don't rat."

What comment does *On the Waterfront* make about criminal intimidation and operations?

OR

- ii. 'Eddie is not the damsel-in-distress that she appears, she is calculating and manipulative.'

Do you agree?

11. *Ransom* by David Malouf

- i. 'Achilles is not simply a warrior; he assumes many roles throughout *Ransom*.'

Discuss.

OR

- ii. '*Ransom* explores the ways in which death gives meaning to life.'

Discuss.

12. *Selected Poems* by Gwen Harwood

- i. In what ways does Harwood's poetry reflect on major milestones in a person's life; marriage, birth of children and death?

OR

- ii. 'Harwood's poems never explore just one subject; each has many layers of meaning.'

Discuss.

13. *Stasiland* by Anna Funder

- i. "Does telling your story mean you are free of it? Or that you go, fettered, into your future?"

'Funder discovers that there is no one way of processing memories or coping with one's traumatic experiences.'

Discuss.

OR

- ii. 'Funder's writing explores how the wall was not just a physical barrier, but a psychological one as well.'

Discuss.

14. *The Old Man Who Read Love Stories* directed by Rolf de Heer

- i. What effect does the complex and non-linear narrative have on the audience's understanding of *The Old Man Who Read Love Stories*?

OR

- ii. "You are not one of us, but you are like us."

In what ways is Antonio considered and treated as an outsider?

15. *The Reluctant Fundamentalist* by Mohsin Hamid

- i. 'The real tragedy of *The Reluctant Fundamentalist* is not a personal one, but the wider social problems of post-9/11 American society that Changez reflects on.'
Do you agree?

OR

- ii. What is the significance of the non-linear structure and dramatic monologue style of the novel?

16. *The War Poems* by Wilfred Owen

- i. 'Many of Owen's poems speak of a conspiracy of silence.'
Discuss.

OR

- ii. 'It is hard to say who or what is the greatest enemy in the poetry of Wilfred Owen, for his bitterness is directed at more than one target.'
Discuss.

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

- i. What is the significance of a narrator who speaks in first-person but is never clearly identified in *Things We Didn't See Coming*?

OR

- ii. 'Amsterdam suggests that people need to disregard their consciences in order to survive in times of crisis.'
Do you agree?

18. *Twelve Angry Men* by Reginald Rose

- i. 'The characters of *Twelve Angry Men* do not retain their convictions.'
Do you agree?

OR

- ii. The 9th Juror asks the 10th Juror: "Do you think you have a monopoly on the truth?"
'There is no truth in *Twelve Angry Men*, only opinions.'
Discuss.

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

- i. 'Carver's stories offer no sense of closure.'
Do you agree?

OR

- ii. In what ways and to what effect are Carver's characters isolated?

20. *Wuthering Heights* by Emily Bronte

- i. “My love for Linton is like the foliage in the woods. Time will change it, I’m well aware, as winter changes the trees – my love for Heathcliff resembles the eternal rocks beneath – a source of little visible delight, but necessary.”

‘Bronte presents love as neither empowering nor positive, but instead as complicated and often destructive.’

Do you agree?

OR

- ii. What is the significance of the isolated and often treacherous setting of *Wuthering Heights*?

21. *Year of Wonders* by Geraldine Brooks

- i. ‘Brooks is pessimistic about the potential for individuals to create significant change.’

Do you agree?

OR

- ii. “I’m not made to be a man’s chattel.”

‘*Year of Wonders* is critical of a society dominated by men and patriarchal values.’

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. *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

'Landscapes are not significant at the time we experience them, but when we internalise them.'

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 'landscapes are not significant at the time we experience them, but when we internalise them'.

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

'Memories can transform into illusions that shape how we experience the world 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 'memories can transform into illusions that shape how we experience the world around us'.

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’.

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 *A Good Apple, Rotten at the Core* 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 *A Good Apple, Rotten at the Core*?

Background Information

The speech *A Good Apple, Rotten at the Core* was delivered on the 20th August, 2012 by David Bradlow at the annual 'Social Fury' Public Speaking competition in Melbourne. The competition encourages VCE students in years 10, 11 and 12 to present a speech on a social or political issue that they feel passionately about in the most logical and straightforward way possible. In addition, competitors are encouraged to use an accompanying PowerPoint with their speech. The included visual is from one slide of Bradlow's PowerPoint.

The Apple iPhone 5 was released on the 21st September, 2012.



Have you ever been out and forgotten your phone at home? If you have, you can probably sympathise with my need to find the nearest men's bathroom and quietly hyperventilate. Without my phone I can't navigate my calendar, I don't know any important phone numbers and God forbid I look outside to check the weather.

I like to think my phone is still considered a 'smart phone' but going by today's super hybrid-technology concoctions it is getting dumber by the day and, for a phone that's about three years old, it's well on its way to becoming a dyslexic antique. So as my phone goes on life support I need to consider an alternative; why don't I just buy an iPhone?

The release of the iPhone 5 will trigger another Apple tidal wave, flooding our stores once again and changing the way we interact with our phones. The iPhone has been marketed as every celebrity's accessory, every fashion designers article of faith and every business man's professional work tool. The iPhone is for everyone. But have we ever stopped to consider *how* iPhones are made? It's easy to not think about it, they could grow on apple trees for all we know! But we should care where they come from, because Apple can't be sitting on a glacial sum of money without cutting a few corners and exploiting a few people, can they?

In 2011, 72,300,000 people purchased an iPhone. That's 72,300,000 reasons to listen to the story I am about to tell you about the life cycle of an iPhone, one of which may be in your pocket right now.

Mining

The staple material in every iPhone is columbite-tantalite (coltan for short). Coltan is a heat resistant substance that can hold a high electrical charge. As much as 80% of the world's coltan reserves are located in the Democratic Republic of Congo. As you can imagine, such a valuable material won't sit unchallenged in the soil for very long. Like diamonds, coltan has triggered guerrilla warfare. Not too long ago the Rwandan army made away with \$250 million worth of coltan that it stole from the DRC in a bloody string of skirmishes over an eighteen month crusade. It can be hard to blame Apple for this violence; man was a creature of mercenary self-interest long before Steve Jobs built his empire, but it's hard to imagine this conflict would be so long and bloody if that dark metallic ore weren't so precious.

Processing

Last year Apple conducted an audit amongst its 158 global suppliers and uncovered a few inconvenient truths: 58 of their suppliers did not monitor and control their air emissions, 69 did not recycle or dispose of hazardous waste as required by law and 112 had not properly stored or handled hazardous chemicals.

A good question to ask is where exactly Apples processing plants are? But you can probably guess where any profit-motivated company would set up base: China.

Here is what is happening to China; 43.2% of their state monitored rivers are classified as unsuitable for human contact. The pollution in China is so toxic it kills 750,000 citizens every year. Of course China has long been one of the world's biggest industrial and manufacturing giants- but to put this in perspective, if current trends continue by the year 2030 China's carbon dioxide emissions will equal the entire world's CO₂ production today. The production cycle of iPhones not only contributes to this problem, but does so without pause for consideration of the environmental impact. It's exceedingly simple to just ignore the misfortune of others, including Mother Nature, or the problems we find too big to change ourselves. But if we get stuck in this mindset, and leave big tasks unchallenged, we also need to accept that not only China, but the whole world is being poisoned to put iPhones in our pockets.

Manufacturing

Foxconn is one of Apple's most notorious supplier plants. At a single factory in Shenzhen, China, 90 iPhones are produced every minute. So every minute, they produce \$17,910 worth of iPhones; 11 times the amount a Foxconn employee makes in a year. The transparent staircases and bleached marble of an Apple store in our shopping centres are a world away from their impoverished birthplace. The working conditions, performance pressure and abysmally low pay have proven too much for many workers. In 2007, eighteen Foxconn workers attempted suicide, and one year later 50 more threatened to do the same. This is perhaps one of the most awful hidden truths of an iPhone's life cycle; the loss of human life for the sake of a phone. This situation is painfully exacerbated by Apple aficionados breathing down the necks of manufacturers to meet deadlines for the release of their new play toy, which, to them, magically materializes. Once they get their muddy little fingers over the phone, we are brought to the next phase of the production cycle.

Consumption and waste

Customer loyalty has been redefined by Apple. Before the iPad was even released people lined the streets to buy it. As long as Apple remains the arbiter of technological design and functionality I don't imagine this will change. But the creation of an "I must have the latest technology" mentality comes at a cost. With a steady stream of new iPhones appearing, even more have to disappear as waste products, their short life cycle complete. It is estimated that Americans alone discarded as many as 36,750,000 iPhones in 2011 in favour of a newer model. Of those that were recycled, 80% were shipped to places like Guiyu, in China. Here they are stripped of valuable parts before becoming waste product. But this also complicates the living conditions of Guiyi citizens, and the moral hazards of owning an iPhone resurface once again. In Guiyi pregnant women are six times more likely to miscarry than women elsewhere. If they manage to give birth, seven out of every ten children will have too much lead in their blood. Guiyu also has the highest levels of cancer causing dioxins in the world.

Accountability?

Whenever Apple releases a new product the CEO of the company stands centre stage and preaches to his congregation about the miracles of the latest i-invention. The crowd is already jittery with anticipation, basking in the privilege of being the first to lay eyes on the new product. The CEO is the coolest guy in the room and he knows it. So he baits his listeners, stretching their attention before parting the heavens. He holds the product over his head and the crowd erupts into volcanic screaming and cheering that shakes the ground like a passing earthquake. Some people even cry; that's how transcendent this religious experience becomes. But that small device isn't as innocent and pure as it seems. What the CEO doesn't tell you is that his miracle of technology was born from the loaded guns of Congo. It was born from the toxic smog of China's factories. It was born from the tears of mistreated Foxconn labourers. And it will be the cancer of Guiyu.

In today's globalised world you would be hard pressed to find a multinational corporation that does not opt for cheap labour and corner cutting. The question is whether or not the product is worth the moral sacrifice. For as long as we, the consumers, know what we are buying and where it comes from, big corporations are not the only ones guilty of shameful irresponsibility. The blame falls on us for fuelling a system that we know exacerbates human misfortune and environmental negligence. So when you get your iPhone 5 in the next few months, and you peer into your own reflection on the super sharp screen, spare a moment, and ask Siri where she really comes from.

End of Booklet