



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 10 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

- | | |
|--|-------------------------------|
| 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. “Margo is a great star, a true star. She never was or will be anything less or anything else.”
‘Margo Channing has what other characters want, and yet is deeply unsatisfied with her life.’
Discuss.

OR

- ii. ‘The tensions between the theatre and Hollywood mirror the conflicts between characters throughout *All About Eve*.’
Discuss.

2. *Brooklyn* by Colm Tóibín

- i. ‘No motivation, personal or professional, overrides Ellis’ sense of duty to her family.’
To what extent do you agree?

OR

- ii. How does Tóibín’s understated, ‘economical’ writing style influence the reader’s understanding of characters and settings in *Brooklyn*?

3. *Burial Rites* by Hannah Kent

- i. Tóti defends his relationship with Agnes by stating: “I provide her with a final audience to her life’s lonely narrative.”
What is the true role of the relationship between the Reverend and the condemned woman in *Burial Rites*?

OR

- ii. What role do sagas and superstitions play in *Burial Rites*?

4. *Cat’s Eye* by Margaret Atwood

- i. “Love blurs your vision; but after it recedes, you can see more clearly than ever.”
‘Atwood’s portrayal of love is far from positive in *Cat’s Eye*.’
Do you agree?

OR

- ii. How does the emphasis on memory and flashbacks influence the novel’s exploration of Elaine’s search for identity?

5. *Cloudstreet* by Tim Winton

- i. ‘Winton wholly accepts the limited position of women within the society that *Cloudstreet* is set.’
Do you agree?

OR

- ii. ‘The reader’s understanding of the novel is influenced by the knowledge that the stories and memories that it is comprised of are told “in the seconds it takes to die”.’
Discuss.

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

- i. "...sweet Jack Falstaff, kind Jack Falstaff, true Jack Falstaff, valiant Jack Falstaff..."
'Falstaff is many things, but none of those that he presents himself as.'
Discuss.

OR

- ii. What significance does magic and belief in magic hold for the characters of *Henry IV: Part I*?

7. *I for Isobel by Amy Witting*

- i. 'Isobel expresses a desire to be "one of the crowd" but struggles to achieve that simple goal.'
Discuss.

OR

- ii. "Literature should be a gentleman's pleasure, not a hack's employment."
What comment does *I for Isobel* offer on the different roles that individuals can play in interacting with literature?

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

- i. "It had seemed quite normal then, as most things in childhood do, but, thinking back on it now, I realize how isolated we were."
'*In the Country of Men* explores the gap in understanding between childhood and adulthood.'
Discuss.

OR

- ii. '*In the Country of Men* shows that under enough pressure, people will always betray one another.'
Do you agree?

9. *Mabo directed by Rachel Perkins*

- i. "People like us can't afford to be troublemakers."
'*Mabo* explores how disadvantage and discrimination affect people's lives.'
Discuss.

OR

- ii. How are the dual settings of the natural world and the courts used to communicate contrasting understandings of Australia and land ownership in *Mabo*?

10. *Medea by Euripides*

- i. "Oh, what an evil power love has in people's lives!"
'Love is portrayed as a wholly destructive force against the sense of self-control.'
Do you agree?

OR

- ii. 'Characters display both cool logic and fiery emotion in *Medea*, but Euripides is supportive of neither.'
Discuss.

11. *No Sugar by Jack Davis*

- i. 'The society in which *No Sugar* is set is shown to oppress not only Aboriginal peoples, but women as well.'
Discuss.

OR

- ii. 'Davis uses various forms of spoken language to shape both the thematic concerns and construction of characters in *No Sugar*.'
Discuss.

12. *Selected Poems by Gwen Harwood*

- i. 'Harwood's poetry offers multiple representations of parent-child relationships in all of their emotional complexity.'
Discuss.

OR

- ii. In what ways does Harwood interpret and reflect human emotion through her poems?

13. *Stasiland by Anna Funder*

- i. 'Funder's account attempts to tell both sides of the story, but ends up allocating blame and sympathy to different groups nonetheless.'
Do you agree?

OR

- ii. "This society, it was built on lies- lie after lie after lie."
'*Stasiland* suggests that truth is a fallible concept.'
Discuss.

14. *The Complete Maus by Art Spiegelman*

- i. 'The relationship between the representations of Spiegelman and his father shows that to understand a person's experiences is not to understand them as a person.'
Discuss.

OR

- ii. 'The characters of *The Complete Maus* don't just wear masks to hide their identity, but at times, to reinforce it.'
Discuss.

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

- i. 'The link between Adichie's characters is not their background, but their humanity.'
Discuss.

OR

- ii. 'Adichie's stories are all centred around critical moments of decision or crisis in *The Thing Around Your Neck*.'
Discuss.

16. *The War Poems by Wilfred Owen*

- i. 'For all its focus on depictions of physical hardship, Owen's poetry has much to say about both the emotional and spiritual worlds of the people it depicts.'
Discuss.

OR

- ii. How does Owen create a sense of time and place in his poetry?

17. *The White Tiger by Aravind Adiga*

- i. "Yet even if all my chandeliers come crashing down to the floor...even if they make me walk the wooden stairs to the hangman's noose- I'll never say I made a mistake that night in Delhi when I slit my master's throat."
'Balram justifies the evil acts which he relays.'
To what extent do you agree?

OR

- ii. 'The White Tiger is about freedom, not just in the personal sense, but on a national level.'
Discuss.

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

- i. 'Wolff comments on the notion of masculinity through the male role models that Jack both accepts and rejects.'
Discuss.

OR

- ii. 'The setting of *This Boy's Life* is unique, but the characters and experiences are timeless.'
Discuss.

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

- i. 'Characters are constantly on the precipice of decision or self-discovery in *Will You Please Be Quiet, Please?*, but their fulfilment never comes.'
To what extent do you agree?

OR

- ii. 'There is a great deal left unsaid in Carver's writer, allowing for assumption and interpretation to be read between the lines.'
Discuss.

20. *Wuthering Heights by Emily Bronte*

- i. 'Despite the isolated setting, class hierarchies and societal values still have a significant effect on the characters of *Wuthering Heights*.'
Discuss.

OR

- ii. "It was not the thorn bending to the honeysuckles, but the honeysuckles embracing the thorn."
How is metaphor and imagery used to communicate meaning about the characters and their relationships with one another?

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. <i>A Passage to India</i> | Director: David Lean |
| 2. <i>Night Street</i> | Kristel Thornell |
| 3. <i>Peripheral Light- Selected and New Poems</i> | John Kinsella |
| 4. <i>The View from Castle Rock</i> | Alice Munro |

Prompt

'We are capable of moving between exterior and interior worlds to make sense of our relationship with the physical landscape.'

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 are capable of moving between exterior and interior worlds to make sense of our relationship with the physical landscape'.

OR

Context 2 – Whose Reality?

- | | |
|-------------------------------|--------------------------|
| 1. <i>Death of a Salesman</i> | Arthur Miller |
| 2. <i>Foe</i> | JM Coetzee |
| 3. <i>The Lot: In Words</i> | Michael Leunig |
| 4. <i>Wag the Dog</i> | Director: Barry Levinson |

Prompt

'Seeing and experiencing reality differently to others can be isolating.'

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 'seeing and experiencing reality differently to others can be isolating'.

OR

Context 3 – Encountering Conflict

- | | |
|---|--------------------------|
| 1. <i>A Separation</i> | Director: Asghar Farhadi |
| 2. <i>Every Man in this Village is a Liar</i> | Megan Stack |
| 3. <i>Life of Galileo</i> | Bertolt Brecht |
| 4. <i>The Lieutenant</i> | Kate Grenville |

Prompt

'If, when and how a conflict is resolved is determined by the distribution and use of power.'

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 'if, when and how a conflict is resolved is determined by the distribution and use of power'.

OR

Context 4 – Exploring Issues of Identity and Belonging

- | | |
|--|--------------------------|
| 1. <i>Skin</i> | Director: Anthony Fabian |
| 2. <i>Summer of the Seventeenth Doll</i> | Ray Lawler |
| 3. <i>The Mind of a Thief</i> | Patti Miller |
| 4. <i>Wild Cat Falling</i> | Mudrooroo |

Prompt

'Both our sense of belonging and identity cannot be inflexible - eventually one will have to give.'

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 'both our sense of belonging and identity cannot be inflexible - eventually one will have to give'.

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 blog *Lest We Forget* and the related comments 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 writers of *Lest We Forget* and the two comments in response to that opinion piece?

Background Information

The opinion piece *Lest We Forget* was published as a blog post on the 2nd of May 2014 by Wendy Carmichael. It appeared on the blog 'Big Ideas,' which features a multitude of young voices on issues relating to Australia, specifically political and social issues. Readers are invited to respond to the pieces published on the site through comments sharing their own opinion. Two of the comments that replied to Carmichael's post have been included.

Lest We Forget



At dawn in Melbourne, on the 25th of April, thousands of people lined St Kilda Road, clothed warmly to watch the annual veteran's march towards the Shrine. Afterwards, many ambled northward for a bite of lunch in the city, or maybe towards the MCG to watch the day's traditional footy game between the Pies and the Dons.

Right across Australia, Anzac Day is traditionally a time to pause from our busy lives and engage in a sombre reflection of the past. From early childhood, our educators have told us that the mateship and bravery demonstrated by the Anzacs is at the core of our unique national identity as Aussies.

Perhaps because of this, many people describe Anzac Day as one of the most important events in their calendar. A recent poll by Crocodile Research found that 62% of people ranked Anzac Day as more culturally significant than Christmas, Easter and Australia Day. There is clearly a deeply ingrained affection for Anzac Day in the national psyche.

But what if that attachment is misplaced? What if the lessons we have supposedly derived from Anzac Day are flawed? What if our ancestors died for nothing? These are provocative questions, and in modern Australia they elicit a controversial reaction, given the dominant discourse that positions Anzac Day as a key ingredient in our fruit salad of national identity.

Despite the emotional attractiveness of these beliefs, the most appropriate course of action is for us to rationally reflect on what the day should mean to us as a nation, and how this contrasts with current celebrations.

Perhaps the best place to start with this analysis is the inaugural football match played between Collingwood and Essendon. Within broader society, this contest is held aloft as a shining example of those prime Anzac spirits; mateship and bravery. Anyone who bothers to watch the pre-match television coverage will notice the unsettling depiction of the game as a "battle" between "two old foes", where players will "courageously" duel with each other for victory. It appears that in the eyes of some, the neatly trimmed grass oval of the 'G is equivalent to the sandy battlefields of Gallipoli.

When phrased so starkly, it is difficult to reject the troubling conclusions this comparison articulates. Football is not war, and comparing the two serves to remind me of the tragedy that war represents. We are forced to accept the confronting reality that the killing fields of

Gallipoli were not a place of bravery and mateship, but fear, anguish and death. As the respected historian George Smee aptly points out: “the key lesson from Australia’s invasion of Gallipoli is that war is terrifying and destructive, there is nothing brave about it.” In concealing these tense emotions, Australian society has missed the critical message of the so-called Great War.

Nowhere is this blind patriotic spirit more evident than the annual pilgrimage by (predominantly) young Australians, who have no experience of war, to Turkey for the dawn service at Anzac Cove. This year, just over ten and a half thousand people crammed onto the beach, huddled together in sleeping bags, waiting to hear the bugle sound the haunting Last Post in the chill, silent morning air. Rather less poignantly, many of our visitors were clothed in cheap yellow-and-green beanies and scarves, purchased at local merchandise stalls. Some further adorned their outfits with the Australian flag or Southern Cross - evidence that Anzac Day has become less about honouring the horrors of war, and more about celebrating a crass and jingoistic national identity.

My criticism is not targeted at individuals. Rather, I blame the collective failure of Australia’s political and cultural leaders to create a discourse about Anzac Day that rejects its association with nationalism and commercialisation. By allowing ourselves to become caught up in such an overly patriotic commemoration of what was a truly horrendous event we are pushing ourselves dangerously close to the precipice of missing the entire point of Anzac Day.

War is violent, war is scary, war is evil.

Lest we forget.

Have a thought? Post your comments below!

Returned from Service

As a returned soldier from the Second World War, I couldn’t agree more with this article. Let me tell you, fighting in Tobruk was the most harrowing experience of my life. It was there that I saw the very depths of humanity. It strikes me to the absolute core to know that the young Australians of today know nothing of the horrors we had to endure.

– Peter Hook, 91, Williamstown.

True Blue

To be honest, I’m pretty offended by what Wendy wrote. My mates and I went to Anzac Cove last year to celebrate Anzac Day and what we saw was totally different to what this stupid blog says. I just can’t stand it when people try and characterise all young people as being cut from the same mold. I know with 100% certainty that all the guys and girls who go to Turkey for Anzac Day do it to honour the fallen. I love this country, and so do they. Wendy’s the only one showing how to be a poor example of our national identity.

– Lily Darling, 23, Eltham.

End of Booklet

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