



## *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. 'The society portrayed in *All About Eve* is depicted as fundamentally superficial and driven by the self-interest of its members.'  
To what extent do you agree?

OR

- ii. 'No character is positioned as trustworthy to the audience in *All About Eve*.'  
Do you agree?

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. *Burial Rites* by Hannah Kent

- i. What is the effect of intermingling letters, notices and other historical documents with the central story in *Burial Rites*?

OR

- ii. Agnes thinks to herself: "Everything I said was taken from me and altered until the story wasn't my own."  
'The greatest suffering for Agnes stems from the refusal of others to believe her story.'  
To what extent do you agree?

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 over 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. *Cloudstreet* by Tim Winton

- i. 'The setting, characters and themes of *Cloudstreet* are distinctly Australian.'  
Discuss.

OR

- ii. 'Spirituality and superstition play a significant role in the lives of the characters of *Cloudstreet*.'  
Discuss.

### 6. *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*?

### 7. *I for Isobel* by Amy Witting

- i. "Then she saw that her mother's anger was a live animal tormenting her, that she Isobel was an outlet that gave some relief and she was torturing her by withholding it."  
'Although Isobel's mother appears only in part of the novel, the cruelty she enacts on her daughter is felt throughout the entire story.'  
Discuss.

OR

- ii. '*I for Isobel* depicts how there is no one way to grieve, but that humanity is united by the common thread of mortality.'  
Discuss.

### 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. *Mabo* directed by Rachel Perkins

- i. '*Mabo* explores how achieving justice can be inadequate in repairing harm in people's lives.'  
To what extent do you agree?

OR

- ii. 'There are no villains and victims in *Mabo*, only humans with conflicting opinions and motivations.'  
Do you agree?

### 10. *Medea* by Euripides

- i. In what ways and to what extent does Euripides place blame on sources other than Medea for the tragedy of the play?

OR

- ii. "What man's not guilty?"  
'Despite the acceptance of patriarchal values, Euripides appears to be critical of the behaviour of men throughout *Medea*.'  
To what extent do you agree?

### 11. *No Sugar by Jack Davis*

- i. 'The suffering of marginalised characters in *No Sugar* stems not only from physical hardships, but from the lack of autonomy in their day-to-day lives.'  
Discuss.

OR

- ii. 'The play relies heavily on variations in styles of speech to show links and divides between characters of different backgrounds.'  
Discuss.

### 11. *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.

### 12. *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.

### 13. *The Complete Maus by Art Spiegelman*

- i. 'Although the content of the novel is bleak, *The Complete Maus* is ultimately uplifting.'  
Do you agree?

OR

- ii. 'In *The Complete Maus*, the horrors of the Holocaust are conveyed to the reader through frequent and explicit depictions of death.'  
Discuss.

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

- i. 'Characters are not only oppressed by their circumstances, but by their pasts as well in *The Thing Around Your Neck*.'  
Discuss.

OR

- ii. 'The collection paints a bleak picture of the capacity for people to overcome cultural difference.'  
Do you agree?

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. *The White Tiger by Aravind Adiga*

- i. 'The setting of India and political backdrop of impending civil conflict shapes the story that Balram tells in *The White Tiger*.'  
Discuss.

OR

- ii. "Stories of rottenness and corruption are always the best stories aren't they?"  
'Balram is a morally reprehensible character but makes for an entertaining narrator.'  
Discuss.

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

- i. 'Gender roles and societal expectations play a significant role in shaping the setting of the novel.'  
Discuss.

OR

- ii. 'Jack is a likeable character, but not a moral one.'  
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*?

## 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

'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. <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

'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. *A Separation*
2. *Every Man in this Village is a Liar*
3. *Life of Galileo*
4. *The Lieutenant*

Director: Asghar Farhadi  
Megan Stack  
Bertolt Brecht  
Kate Grenville

#### Prompt

'It is not actions, but intention that dictates whether one is moral or immoral during times of 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 'it is not actions, but intention that dictates whether one is moral or immoral during times of conflict'.

OR

### Context 4 – Exploring Issues of Identity and Belonging

1. *Skin*
2. *Summer of the Seventeenth Doll*
3. *The Mind of a Thief*
4. *Wild Cat Falling*

Director: Anthony Fabian  
Ray Lawler  
Patti Miller  
Mudrooroo

#### Prompt

'True loneliness is not exclusion, but a failure to know oneself.'

#### 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 'true loneliness is not exclusion, but a failure to know oneself'.



## 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 20<sup>th</sup> 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 the opening slide of Bradlow's PowerPoint.

The Apple iPhone 5 was released on the 21<sup>st</sup> 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. 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). 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 can't sit unchallenged in the soil for very long, and has triggered guerrilla warfare. It can be hard to blame Apple for the 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:** A good question to ask is where exactly Apple's 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. The production cycle of iPhones not only contributes to this problem, but does so without pause for consideration of the environmental impact.

**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.

**Consumption and waste:** Customer loyalty has been redefined by Apple. 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. In Guiyu, China these discarded phones are stripped of valuable parts before becoming waste product. This process brings the moral hazards of owning an iPhone to the surface once again. In Guiyu, 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. 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

To enrol in one of our English lectures head to: <http://engageeducation.org.au/lectures/>