

STUDENT NAME/NUMBER:

ENGLISH

2015 Practice Paper 1

Total Reading Time: 15 minutes

Total Writing Time: 3 hours

TASK BOOK

<i>Section</i>	<i>Number of Questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Text Response	20	1	20
B – Writing in Context	4	1	20
C – Analysis of Language Use	1	1	20
			Total 60

Students are to write in blue or black pen.

Students are permitted to bring into the examination room: pens, highlighters, erasers, rulers and an English and/or bilingual printed dictionary.

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

Task book of 12 pages, including examination assessment criteria on page 12.

Instructions

Complete each of the following:

- Section A: Text Response
- Section B: Writing in Context
- Section C: Analysis of Language Use

All written responses must be in English.

If you write on a multimodal text in Section A, you must not write on a multimodal text in Section B.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

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SECTION A – Text Response**Instructions for Section A**

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 the text selected and whether you are answering **i.** or **ii** at the top of the page.

In your response you must refer closely to **one** selected text from the Text List below.

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.** Your response will be assessed according to the criteria set out on page 12 of this book.

If you write on a multimodal text in Section A, you must **not** write on a multimodal text in Section B.

Section A is worth 20 marks.

Text List

1. *All About Eve* Directed by Joseph Mankiewicz
2. *Brooklyn* Colm Toibin
3. *Burial Rites* Hannah Kent
4. *Cat's Eye* Margaret Atwood
5. *Cloudstreet* Tim Winton
6. *Henry IV, Part I* William Shakespeare
7. *I for Isobel* Amy Witting
8. *In the Country of Men* Hisham Matar
9. *Mabo* Directed by Rachel Perkins
10. *Medea* Euripides
11. *No Sugar* Jack Davis
12. *Selected Poems* Gwen Harwood
13. *Stasiland* Anna Funder
14. *The Complete Maus* Art Spiegelman
15. *The Thing Around Your Neck* Chimamanda Ngozi Adichie
16. *The War Poems* Wilfred Owen
17. *This Boy's Life* Tobias Wolff
18. *The White Tiger* Aravind Adiga
19. *Will You Please Be Quiet, Please?* Raymond Carver
20. *Wuthering Heights* Emily Bronte

1. **All About Eve** by Joseph Mankiewicz

- i. 'Even though Margo claims she is "Not mouse, never mouse. If anything rat!" Mankiewicz shows her vulnerability.'

Discuss.

OR

- ii. How does the narration in *All About Eve* influence the audience's sympathy?

2. **Brooklyn** by Colm Toibin

- i. 'Eilis truly grows up when she realises how much falling in love can hurt.'

Do you agree?

OR

- ii. "As I settled down to sleep in that new bed in the dark city, I saw that it was too late now, too late for everything. I would not be given a second chance."

'Despite Eilis' thoughts, Brooklyn shows that there are many second chances.'

Discuss.

3. **Burial Rites** by Hannah Kent

- i. 'The gradual revelation of Agnes Magnúsdóttir's story gives the novel its suspense.'

Is this the way the novel seems to you?

OR

- ii. 'The compassion of the characters is greater than the brutality of the events'.

Do you agree?

4. **Cat's Eye** by Margaret Atwood

- i. "I am inadequate and stupid, without worth."

Is it Elaine's opinion of herself that determines how others see her?

OR

- ii. "Forgiving men is so much easier than forgiving women."

'*Cat's Eye* is a particularly female view of the world.'

Discuss.

5. **Cloudstreet** by Tim Winton

- i. 'The fate of the characters in *Cloudstreet* is determined as much by luck as by their own will.'

Do you agree?

OR

- ii. 'In *Cloudstreet* the line between the imaginary world and the real world is hazy, yet the two worlds are strongly connected.'

Discuss.

6. *Henry IV Part I* by William Shakespeare

- i. 'Hal is surrounded by figures who influence his development but he learns most from Falstaff.'
Do you agree?

OR

- ii. 'In *Henry IV, Part 1* the needs of the kingdom are shown to be more important than the needs of individuals.'
Discuss.

7. *I for Isobel* by Amy Witting

- i. '*I for Isobel* illustrates that personal integrity is more important than acceptance by others.'
Do you agree?

OR

- ii. "You built a wall around yourself and too late you found you were walled in."
To what extent does Isobel create her own unhappiness?

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

- i. 'Suleiman is caught between conflicting forces.'
What determines how Suleiman reacts?

OR

- ii. 'Because she is able to put aside her pride, Najwa is the most heroic character in the novel.'
Do you agree?

9. *Mabo* Directed by Rachel Perkins

- i. 'The combination of determination and support meant that Eddie Mabo was successful.'
Discuss.

OR

- ii. "I am not a slave." 'Koiki Mabo may not have been a slave but he was not a free man either.'
Do you agree?

10. *Medea* by Euripides

- i. '*Medea* shows that there are emotions and desires that are stronger than love.'
Discuss.

OR

- ii. 'In justifying wickedness, Jason and Medea are equals.'
Do you agree?

11. *No Sugar* by Jack Davis

- i. "I just can't believe it: no soap!"

'The play shows that there is no end to what can be taken away.'

Discuss.

OR

- ii. How are the stage settings in *No Sugar* used to illustrate the tensions in the play?

12. *Selected Poems* by Gwen Harwood

- i. How does Harwood's poetry reflect and comment on the place of women in society?

OR

- ii. 'There are many contradictions and surprises in Harwood's poetry.'

Discuss.

13. *Stasiland* by Anna Funder

- i. 'The acts of resistance that Funder recounts are as remarkable as they are desperate.'

Discuss.

OR

- ii. How does Funder combine her own story with stories of others in *Stasiland*?

14. *The Complete Maus* by Art Spiegelman

- i. '*The Complete Maus* shows that some experiences cannot be put into words.'

Do you agree?

OR

- ii. "About Auschwitz, nobody can understand."

'*The Complete Maus* is a story of a son trying to understand his father.'

Discuss.

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

- i. 'The voices of the narrators are the most engaging aspect of these short stories.'

Discuss.

OR

- ii. What makes *The Thing Around Your Neck* "a real story of real people"?

16. *The War Poems* by Wilfred Owen

- i. 'Owen's poetry condemns the inhumanity of the technology of war.'
Discuss.

OR

- ii. "The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires."
'The sensory details of the poems make them chilling.'
Discuss.

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

- i. How does the memoir criticise masculine values of 1950s America?

OR

- ii. 'Jack's sensitivity and imagination make it hard for a reader to judge him harshly.'
Is this how Jack seems to you?

18. *The White Tiger* by Aravind Adiga

- i. 'Balram's claim that he is "just a murderer" proves true.'
Is this how you see Balram?

OR

- ii. 'Despite Balram's assertion "The police searched for me in the Darkness: but I hid myself in the light",
The White Tiger shows that the light is only an illusion.'
Discuss.

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

- i. 'Carver's stories ask more questions about human experience than they answer.'
Discuss.

OR

- ii. "He sat there. He thought he didn't feel so bad, all things considered."
'The stories in *Will You Please be Quiet, Please?* focus on characters attempting to minimize their misery.'
Discuss.

20. *Wuthering Heights* by Emily Bronte

- i. 'Unlike others in the novel, Catherine Earnshaw's love of the moors is central to her character.'
Do you agree?

OR

- ii. 'It is not easy for the reader to decide whether Bronte means to condemn the lovers or idealise them.'
Discuss.

SECTION B – Writing in Context**Instructions for Section B**

Section B requires students to complete an extended written response.

Indicate the Context and write the text you have chosen at the top of your answer. In your writing, you must draw on ideas suggested by **one** of the **four** Contexts.

Your writing must draw directly from the 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 multimodal text in Section A, you must **not** write on a multimodal text in Section B.

Your response will be assessed according to the criteria set out on page 12 of this book.

Section B is worth 20 marks.

Context 1 - The Imaginative Landscape

Night Street Kristel Thornell

Peripheral Light – Selected and New Poems John Kinsella

The View from Castle Rock Alice Munro

A Passage to India Directed by David Lean

Prompt

‘We all live, at least partially, in a world that we have imagined.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘we all live, at least partially, in a world that we have imagined.’**

OR

Context 2 – Whose Reality?

Foe J M Coetzee

The Lot: In Words Michael Leunig

Death of a Salesman Arthur Miller

Wag the Dog Directed by Barry Levinson

Prompt

‘We only know how valid our sense of reality is when it is put to the test.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘we only know how valid our sense of reality is when it is put to the test.’**

SECTION B – continued
TURN OVER

Context 3 - Encountering Conflict

Life of Galileo Bertolt Brecht
The Lieutenant Kate Grenville
Every Man in This Village is a Liar Megan Stack
A Separation Directed by Asghar Farhadi

Prompt

‘No matter the scale of the conflict, there will always be personal harm.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘no matter the scale of the conflict, there will always be personal harm.’**

OR

Context 4 - Exploring Issues of Identity and Belonging

Summer of the Seventeenth Doll Ray Lawler
Wild Cat Falling Mudrooroo
The Mind of a Thief Patti Miller
Skin Directed by Anthony Fabian

Prompt

‘We never know for sure who we are or where we belong.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘we never know for sure who we are or where we belong.’**

SECTION C – Analysis of Language Use

Instructions for Section C

Section C requires students to analyse the use of written and visual language. Read the material on page 11 and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Your response will be assessed according to the criteria set out on page 12 of this book.

Section C is worth 20 marks.

TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of the essay *Democracy: It is not a matter of luck?*

Background Information

The Democratic Australia Association (DAA) is an organization dedicated to protecting civic and democratic processes. It recently ran an essay competition in order to engage young people in this task. The instructions were that the essay had to

- be less than 1,000 words
- be written by and for senior secondary students
- express an opinion on compulsory voting
- include an image

Sasha Coleman entered the competition. Her essay is entitled *Democracy: it is not a matter of luck.*

Democracy: it is not a matter of luck by Sasha Coleman

Australians like to think of our nation as “the lucky country” but luck does not explain how it is that we live in the world’s strongest democracy. Our democracy was built on a system of rights and responsibilities. We are familiar with our rights and only need to look at the world news to see the privileges that we enjoy compared with others. However, our responsibilities often come as a surprise. Australian citizens have just two responsibilities in our democracy. One is the obligation to do jury duty and the other is to vote. This is a small price to pay for the right to live in this nation. As a country with a small population, the most precious thing we have is a fair system of government, and this is dependent on the participation of every citizen. Australians get their full democratic rights when they turn 18 years of age.

The Australian constitution says our government is to be "directly chosen by the people", not a majority of the people, not half of the people, not a proportion of the people, but all the people. Our history has some lessons for us on this. In 1924 before compulsory voting was introduced, participation rates got as low as 28%. This meant that just over a quarter of the population had all the political power. A government elected by a minority ruled the majority. Compulsory voting was introduced to make sure things were fair for everyone. It might not be common in the rest of the world, but then Australia is rare in a number of ways: the very birth of the nation was the result of negotiation rather than war, and we have always helped to protect democracy elsewhere. Compulsory voting might be unusual, but in “history’s page, at every stage”, Australia is unusual.

We have all been told about the legal obligation to enroll to vote and then attend a polling booth at every election. But my argument in favour of compulsory voting is not based on legal obligation or the threat of sanction. I want you to enrol to vote, then exercise your vote and then enjoy the democracy. Now, I know what you are thinking - “enrol, exercise and enjoy” - it sounds a bit much. But what I want you to enjoy is the right to have what so many in the world do not have: true democratic rights for everyone.



Adult Australians are privileged to all have a say in the government of their country.

Countries without compulsory voting have the problem of low participation. In 2012 only 57% of eligible voters in America actually voted. To make matters worse, people who were young, people on low incomes and ethnic minorities were under-represented. Put simply, those who most needed representation were left out and thus were disenfranchised. That might be acceptable in the United States, but it simply is not fair; Australia is the land of the “fair go”.

Compulsory voting means that politicians who seek election are forced to engage with all sectors of the population. The mindset of those who wish to govern must be to try to represent everyone. Politicians cannot afford to walk away from those with whom they do not identify; to win government, they have to at least try to share the path with all voters, all of whom are their potential supporters. It is this open road to Canberra that is exactly the strength of our system.

Because in Australia everyone has to vote, Australian politicians have to inspire the whole population to take an interest. Because of compulsory voting, we have a range of attitudes expressed at the poll. Even those who don't care still need to line up and express their lack of interest at the ballot box on the day. Compulsory voting is inherently democratic.

To knock out a few counter arguments:

Claim: Compulsory voting leads to uninformed voting.

Truth: Those who vote voluntarily can just as easily be ill-informed.

Claim: Compulsory voting impinges on civil liberties.

Truth: Showing up to the booth once every three years is a small price to pay for comprehensive democratic participation.

Claim: Australia is out of step with the rest of the world.

Truth: All the better if that means we all get a chance to have our say.

We might not like the decisions that our governments make. If that is the case the majority of us can let them know at the polls. If we do approve, we can affirm our choice at the next election. Australians have something to be proud of: our compulsory voting system makes our democracy inclusive, strong and long-lasting.

Examination Assessment Criteria

The examination will address all the criteria. All student responses will be assessed against each criterion.

Section A – Text Response (Reading and responding)

- Detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the task
- Development in the writing of a coherent and effective structure in response to the task
- Control in the use of expressive and effective language appropriate to the task

Section B – Writing in Context (Creating and presenting)

- Understanding of the ideas and/or arguments relevant to the prompt/stimulus material
- Effective use of detail from the selected text as appropriate to the task
- Development in the writing of a coherent and effective structure in response to the task, and appropriate to the purpose, form and audience
- Control in the use of language appropriate to the purpose, form and audience

Section C – Analysis of Language Use (Using language to persuade)

- Understanding of the ideas and points of view in the material presented
- Analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- Control in the mechanics of the English language to support meaning

These criteria are from the 2012 English examination produced by the Victorian Curriculum and Assessment Authority (VCAA), as amended in April 2014. The VCAA produces the only official, up to date versions of VCAA publications. Readers should consult the VCAA website <http://www.vcaa.vic.edu.au> for VCAA publications and the latest course information.