

STUDENT NAME/NUMBER:

ENGLISH

2015 Practice Paper 2

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. 'All About Eve is all about appearances.'

Discuss.

OR

- ii. 'What Margo and Eve have in common is the fact that nobody really knows them.'

Is this how the characters seem to you?

2. **Brooklyn** by Colm Toibin

- i. 'The details of time and place make
- Brooklyn*
- emotionally engaging.'

Do you agree?

OR

- ii. 'Although others make decisions for Eilis, in the end she chooses for herself.'

Discuss.

3. **Burial Rites** by Hannah Kent

- i. 'In
- Burial Rites*
- , the bleak setting mirrors the severity of the events.'

Discuss.

OR

- ii. "'For the first time in my life, someone saw me" says Anges Magnusdottir.'

Why is this so important?

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

- i. 'Cat's Eye demonstrates that memories control us, even when they are unreliable.'

Do you agree?

OR

- ii. 'For Elaine hatred is not always "clear, metallic, one-handed, unwavering"; in fact, her complex feelings make life difficult for her.'

Discuss.

5. **Cloudstreet** by Tim Winton

- i. What holds the Lamb and the Pickles families together?

OR

- ii. 'In
- Cloudstreet*
- social changes form the background for personal changes.'

What does the novel show about change?

6. *Henry IV Part I* by William Shakespeare

- i. 'Although Hotspur and the Prince have a lot in common, it is the differences between them that really count.'

Do you agree?

OR

- ii. '*Henry IV, Part 1* shows that honour is not a simple matter.'

Discuss.

7. *I for Isobel* by Amy Witting

- i. 'The settings in *I for Isobel* are significant for the narrative.'

Discuss.

OR

- ii. 'In order to be accepted, Isobel must pretend to be more stupid and less insightful than she is.'

Do you agree?

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

- i. '*In the Country of Men* shows what people need to do to survive in Gaddafi's Libya.'

Discuss.

OR

- ii. "There and then, sitting beside her and within the strength of my adoration, I felt invincible."
'Suleiman's love for his mother is strong but it is not the most powerful force in the novel.'

Do you agree?

9. *Mabo* Directed by Rachel Perkins

- i. '*Mabo* demonstrates that a hero does not have to be a saint.'

Is this how you see the film?

OR

- ii. How do the visual and aural elements of Perkins' film help tell the story?

10. *Medea* by Euripides

- i. 'The way the Chorus and the nurse react to Medea shapes the audience's response.'

Discuss.

OR

- ii. 'In the end, Jason's guilt is greater than Medea's.'

Do you agree?

11. *No Sugar* by Jack Davis

- i. 'Despite the Mullimurras' problems, they survive as a family because of their resourcefulness and dignity.'

Do you agree?

OR

- ii. 'In *No Sugar* the Nyoongah language is a symbol of pride and resistance.'

Discuss.

12. *Selected Poems* by Gwen Harwood

- i. 'Gwen Harwood's poetry explores childhood and the impact children have on adults.'

Discuss.

OR

- ii. 'Harwood plays with traditional poetic forms, such as the sonnet, and experiments with rhyme and meter.'

How does Harwood's innovation give her poetry power?

13. *Stasiland* by Anna Funder

- i. How does Funder capture the extraordinary nature of the stories of ordinary people in *Stasiland*?

OR

- ii. "I like trains. I like their rhythm, and I like the freedom of being suspended between two places."
'In one way or another everyone in *Stasiland* is suspended.'

Discuss.

14. *The Complete Maus* by Art Spiegelman

- i. 'Spiegelman combines dialogue and images to create a sense of tragedy without overwhelming the reader.'

Do you agree?

OR

- ii. "Every word is like an unnecessary stain on silence and nothingness."

Why are memories, and the recounting of them, so painful in *The Complete Maus*?

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

- i. 'All the characters live through change, some as witnesses, some as participants.'

What effect does change have on the characters?

OR

- ii. How does *The Thing Around Your Neck* reflect Africa's great diversity?

SECTION A –continued
TURN OVER

16. *The War Poems* by Wilfred Owen

- i. 'Owen's poetry speaks out clearly against war by refusing to sentimentalise or glorify the experience.'
Is this how Owen's poetry seems to you?

OR

- ii. "Down the close, darkening lanes they sang their way
To the siding-shed
And lined the train with faces grimly gay."
'The innocence of the soldiers makes their fate all the more tragic.'
Discuss.

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

- i. 'The narrator repeatedly says that he is dishonest.'
What then makes the memoir so convincing and believable?

OR

- ii. 'Toby's desperate desire to be liked leads him to behave in ways that make him unlikeable.'
Do you agree?

18. *The White Tiger* by Aravind Adiga

- i. "I can't live the rest of my life in a cage."
'*The White Tiger* demonstrates that retaliation is inevitable when human beings feel trapped.'
Do you agree?

OR

- ii. 'The corruption, poverty and inequality of his surroundings justify Balram's crimes.'
Do you agree?

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

- i. 'The fragility of the characters gives the stories their power.'
Do you agree?

OR

- ii. 'In the bleak worlds of *Will You Please Be Quiet, Please?*, moments of connection between the characters sustain them.'
Discuss.

20. *Wuthering Heights* by Emily Bronte

- i. 'Even though Heathcliff is cruel and vindictive, it is easier to sympathise with him than with any other character in the novel.'
Discuss.

OR

- ii. 'In *Wuthering Heights*, the landscape is as important as any of the characters.'
Discuss.

END OF SECTION A

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 – 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

‘Different views of reality can only coexist for a short period of time.’

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 **‘different views of reality can only coexist for a short period of time.’**

OR

Context 2 - 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

‘Life is remarkable when we apply our imagination to the landscape.’

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 **‘life is remarkable when we apply our imagination to the landscape’.**

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

‘Every encounter with conflict presents an opportunity to see the situation in new ways.’

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 **‘every encounter with conflict presents an opportunity to see the situation in new ways’**.

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

‘Listening to people around you in order to know who you are is dangerous.’

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 **‘listening to people around you in order to know who you are is dangerous’**.

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 points of view expressed in the speeches to Milford Council?

Background Information

An off-leash park has been proposed for the City of Milford; dog owners will be able to let their dogs run free for exercise in this park. Local dog owners have been campaigning for such a park for some time, while other residents feel that this will restrict their right to use public space. The Council reviewed all its parklands and decided that the eastern side of Crispin Park is best suited for use as an off-leash park for dogs. At the Council meeting the following motion was debated: "That the eastern side of Crispin Park be converted into an off-leash park where residents may exercise their dogs without a leash." There were two speakers: one was in favour of the motion and the other was opposed.

Speaker for the motion: Milford City Council Town Planner

The proposal to change the use of Crispin Park, including a fenced area for the exercise of dogs off-leash, comes after extensive community consultation. In this process the Council has found that 45% of the residents in the municipality keep at least one dog as a pet; 9% of residences have more than one dog and there is a limit of four dogs per residence. Apart from the Dangerous Dogs Policy (1973) there is no restriction on the breed or size of dog that can be registered. In catering to the range of people who live in the municipality, we consider that an off-leash park would create the opportunity for dog owners to exercise their animals in a safe environment.

The nearby councils of Boonworth, Casefield and Stonebridge introduced similar off-leash areas in 2008, 2010 and 2012 respectively. As a result, their experience is of increased park use (+12%), a reduction in litter and dog mess within the municipality (-30%) and a lowering of the crime rate in the immediate vicinity (-7.5%). These are positive indicators about the impact of off-leash parks. Importantly, the number of aggressive dog incidents reported did not increase; thus the claim that off-leash dogs pose a community risk is not supported by the evidence.

The Council has a number of reasons for actively supporting dog ownership, and the off-leash park is in line with other municipal policies. First, the Milford Municipal Healthy Living - Active Life Policy (2002) notes that "walking the dog" is third on the list of incidental exercise habits of residents. Second, the Milford Municipal Aged Support Policy (2003) notes that 70% of residents over the age of 75 who live alone have a pet and the vast majority of those talk to their pet. This helps to reduce the sense of loneliness experienced by residents. Walking the dog was found to be an activity that resulted in a sense of community engagement and this would be enhanced if dog owners attended the off-leash park with their pets and interacted with other dog owners.

The policy draft has taken into consideration the rights of all residents and notes that the off-leash park accounts for only 3.5% of municipal parklands. In short, there is plenty of parkland for general use.

I recommend the motion to Council.

Speaker against the motion: Joe Tomisetti, representing the 'Save our Park' lobby group

We've signed the petition presented here tonight against making Crispin Park an off-leash dog playground. The argument against the proposal is pretty simple, so all you administrators, town planners and local politicians should be able to follow it. Right now, Crispin Park can be used by everybody, including dog owners. According to your plan it will be able to be used by dog owners only. I know you are thinking that it is just the eastern side of the park that is being converted; well that is the theory. Dogs can't read signs telling them when they have strayed out of the off-leash area for dogs and into the off-leash area for children. It's just unbelievable to think that anyone will be able to guarantee control of their dog in such an open space. Dogs get excited when they see other dogs. Throw a few balls into the mix, and the smell of barbequed meat coming from the other side of the park, and you have a recipe for disaster.

So now, rather than a park for me and my friends, it will be a park for 'man's best friend' and no one else.

I bought the house just up the road with the idea that I would be able to take my kids to the park. Swings, other kids, ball games, knee scraping, kite-flying fun. But now it is just too dangerous. Imagine the terror of my three year old, who was pounced upon by two boxers like those in the picture on the screen.



Boxer dogs off-leash in a park as shown on the screen

http://commons.wikimedia.org/wiki/File:Boxers_dog_park.jpg

They only wanted to play and smell her, but she didn't know that. The dogs' owner proudly told me she was a breeder; oh she was full of information: they weigh up to 32kg when fully grown and she claimed to be an expert because she knows how to control her dogs, a necessity because boxers are a breed that likes dominating. All well and good except my three year old weighs 18 kilos and does not know how to control a big dog.

Those who really love animals should have a look at the statistics related to off-leash dog attacks. Cats and smaller dogs are most often attacked and mauled. Last year the Milford Animal Ranger reported 52 dog attacks, and 22 of these animal victims spent hours in agonizing pain until they were able to be euthanased.

We the members of "Save our Park" just want to be able to use the facility that we live near and pay for through our taxes. We don't want to subsidise non-rate payers who will use the park if this goes ahead. Most of all, none of us wants to be looking at the pictures we have all seen of the aftermath of dog attacks. It only takes one attack and then regret is all we will have left.

Please vote against this motion. Thanks.

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.