Government of **Western Australia**
School Curriculum and Standards Authority

ATAR course examination, 2017

Question/Answer booklet

ENGLISH

Please place your student identification label in this box

Student number: In figures

In words

Time allowed for this paper

Reading time before commencing work: ten minutes
Working time: three hours

Materials required/recommended for this paper

To be provided by the supervisor
This Question/Answer booklet

Number of additional answer booklets used (if applicable):

To be provided by the candidate
Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction fluid/tape, eraser, ruler, highlighters

Special items: nil

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

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Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of examination
Section One Comprehending	3	3	60	30	30
Section Two Responding	6	1	60	40	40
Section Three Composing	5	1	60	30	30
				Total	100

Instructions to candidates

1. The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2017*. Sitting this examination implies that you agree to abide by these rules.

2. Write your answers in this Question/Answer booklet.

3. You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.

4. Supplementary pages for the use of planning/continuing your answer to a question have been provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

5. You must not use texts from Section One to answer questions from Section Two.

Section One: Comprehending **30% (30 Marks)**

In this section, there are **three** texts and **three** questions. Answer **all** questions.

You are required to comprehend and analyse unseen written and visual texts and respond concisely in approximately 200–300 words for each question.

Suggested working time: 60 minutes.

Text 1

This is a black and white reproduction of a still from the 2015 feature film Me and Earl and the Dying Girl.

Question 1 **(10 marks)**

Explain how your response to this image has been affected by the arrangement of visual elements within the frame.

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Text 2

This is a passage from the 2013 novel As the River Runs *by Western Australian writer Stephen Scourfield.*

The snake moves like mercury poured on the ferociously red gravel. It grips the back of the lizard's neck and syringes venom in calculated overdoses. Scuffed arcs either side show where the blue-tongue has put up its fight, but now it and the two-metre king brown are absorbed only by death. The lizard froths at the mouth, cells saturated by poison, but obstinate survival instincts force its tough little body and crazed mind to resist. Every now and then its tail arcs, signalling both insolence and complete hopelessness.

'She can take some poison. I'd'a been well dead by now,' breathes Vincent Yimi, hanging back, mesmerised by the spectacle. The sun is silver on its ringlet body.

'Reckon,' replies Dylan Ward.

'Don't you get too close,' says Vincent, watching uncomfortably as the young bloke crams in so that he can see the diamond in the snake's eyes.

'She's too busy to worry about me.'

Dylan had been watching, almost motionless, for minutes when Vincent noticed him and wandered up.

'I don't like them snakes. Should leave 'em well alone,' he murmurs, scuffing the red Australian dirt with his boots, adjusting the silver Elvis sunglasses he found on a street years ago and that are now his trademark. They cover yellowed eyes crusted with glaucoma. His black skin, so deep and dark that it sucks in the sunlight and leaves his face almost featureless, is glistening with an oily, nervous sweat. Uncle Vincent Yimi. 'You don't want snakes of no sorts around you.'

The lizard's stumpy legs suddenly run in the air, and the king brown's head picks up the rhythm and squirts in more lethal sap. *Pseudechis Australia* doing its thing. *Tiliqua multifasciata* – the central blue-tongued skink – finally getting the message.

'You know about us Aborigines' Dreamtime snakes?' The rainbow serpent that made the universe, and another one that made the rivers, pools and springs. Vincent changing the subject. 'Dreamtime snake is like our mother, the earth. The story of this place.'

Question 2 **(10 marks)**

Analyse how the snake is created to reveal an idea in Text 2.

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Text 3

This is an edited extract from an interpretive text, 'Pets Allowed'. This feature article by Patricia Marx appeared in The New Yorker *in 2014.*

What a wonderful time it is for the scammer, the conniver, and the cheat: the underage drinkers who flash fake I.D.s, the parents who use a phony address so that their child can attend a more desirable school, the customers with eleven items who stand in the express lane. The latest group to bend the law is pet owners.

Take a look around. See the St Bernard slobbering over the spring onions at the supermarket? Isn't that a Rottweiler sitting third row, mezzanine, at the Concert Hall? As you will have observed, an increasing number of your neighbours have been keeping company with their pets in human-only establishments, cohabiting with them in animal-unfriendly apartment buildings and dormitories, and taking them (free!) onto aeroplanes — simply by claiming that the creatures are their licensed companion animals and are necessary to their mental well-being. No government agency keeps track of such figures, but in 2011 the National Service Animal Registry, a commercial enterprise that sells certificates, vests, and badges for helper animals, signed up twenty-four hundred emotional-support animals. Last year, it registered eleven thousand.

What about the mental well-being of everyone else? One person's emotional support can be another person's emotional trauma. Last May, for instance, a woman brought her large service dog, Truffles, on a US Airways flight from Los Angeles to Philadelphia. At thirty-five thousand feet, the dog squatted in the aisle and, according to Chris Law, a passenger who tweeted about the incident, "did what dogs do." After the second, ahem, instalment, the crew ran out of detergent and paper towels. "Plane is emergency landing cuz ppl are getting sick," Law tweeted. "Biohazard team needs to board." The woman and Truffles disembarked, to applause, in Kansas City, and she offered her inconvenienced fellow-passengers Starbucks gift cards.

Question 3 **(10 marks)**

Show how relationships between people and animals are represented differently in Texts 2 and 3.

End of Section One

See next page

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Section Two: Responding **40% (40 Marks)**

In this section, there are **six** questions. Answer **one** question.

Your response should demonstrate your analytical and critical thinking skills with reference to any text or text type you have studied.

Suggested working time: 60 minutes.

Question 4 **(40 marks)**

Explain how at least **one** text manipulates the conventions of genres for a particular purpose and context.

Question 5 **(40 marks)**

Explore how voice works within at least **one** text to represent a particular context.

Question 6 **(40 marks)**

Evaluate the way narrative point of view is used in **two** texts to convey specific values.

Question 7 **(40 marks)**

Discuss the way in which your understanding of context has influenced your interpretation of the perspectives in at least **one** text.

Question 8 **(40 marks)**

Compare how **two** texts have been constructed for similar purposes, but through different genres.

Question 9 **(40 marks)**

Discuss how your attitudes influence your response to the way a controversy is represented in at least **one** text.

Question number: _____

End of Section Two

See next page

Section Three: Composing **30% (30 Marks)**

In this section, there are **five** questions. Answer **one** question.

You are required to demonstrate writing skills by choosing a form of writing appropriate to a specific audience, context and purpose.

Suggested working time: 60 minutes.

Question 10 **(30 marks)**

Create an imaginative text with a central voice that conveys hope or redemption.

Question 11 **(30 marks)**

‘And this is how change happens. One gesture. One person. One moment at a time.’

Incorporate this quote in a persuasive text that uses language features to target a specific audience.

Question 12 **(30 marks)**

In a form of your choice, create a text that explores a mood or idea from this image.

Question 13 **(30 marks)**

Geborgenheit: a German word that can be defined in English as ‘the perfect combination of cosy, safe, warm and secure’.

Compose a text in a form of your choice that embodies this concept.

Question 14 **(30 marks)**

Inspired by this image, compose **two** brief interpretive texts that represent different perspectives.

End of questions

Question number: _____

Supplementary page

Question number: _____

Supplementary page

Question number: _____

Supplementary page

Question number: _____

ACKNOWLEDGEMENTS

Text 1	Still image from: Dawson, J., Fogelman, D., and Rales, S.M. (Prod.), & Gomez-Rejon, A. (Dir.). (2015). *Me and Earl and the dying girl* [Film]. Santa Monica, CA: Indian Paintbrush. Retrieved January 27, 2017, from www.finalreel.co.uk/me-and-earl-and-the-dying-girl-release-date-june/
Text 2	Excerpt from: Scourfield, S. (2013). *As the river runs*. Perth, WA: UWA Publishing, pp. 1–2.
Text 3	Adapted from: Marx, P. (2014, October). Pets allowed. *The New Yorker*. Retrieved January 27, 2017, from www.newyorker.com/magazine/2014/10/20/pets-allowed
Question 11	Quote from: Bray, L. (2007). *The sweet far thing*. New York: Delacorte Press.
Question 12	Uyttenhove, F. (2008). *Forest railroad bridge —nature—photo manipulation* [Image]. Retrieved July 10, 2017, from http://fantasyartdesign.com/free-wallpapers/digital-art.php?i_i=825&u_i=604
Question 14	MacLean, K. H. (2014). [Crowd filming a performance on mobile phones] [Photograph]. Retrieved January 27, 2017, from http://ratedwrong.com/home/2014/5/19/stop-it-filming-concerts-on-your-phone.html

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