



## ATAR course examination, 2019

### Question/Answer booklet

# ENGLISH

Place one of your candidate identification labels in this box.  
Ensure the label is straight and within the lines of this box.

WA student number: In figures

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In words

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### Time allowed for this paper

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

Number of additional  
answer booklets used  
(if applicable):

### Materials required/recommended for this paper

**To be provided by the supervisor**

This Question/Answer booklet

**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.



## 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
<b>Total</b>					100

## Instructions to candidates

1. The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2019*. 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 planning/continuing your answers to questions are 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.

See next page

**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.

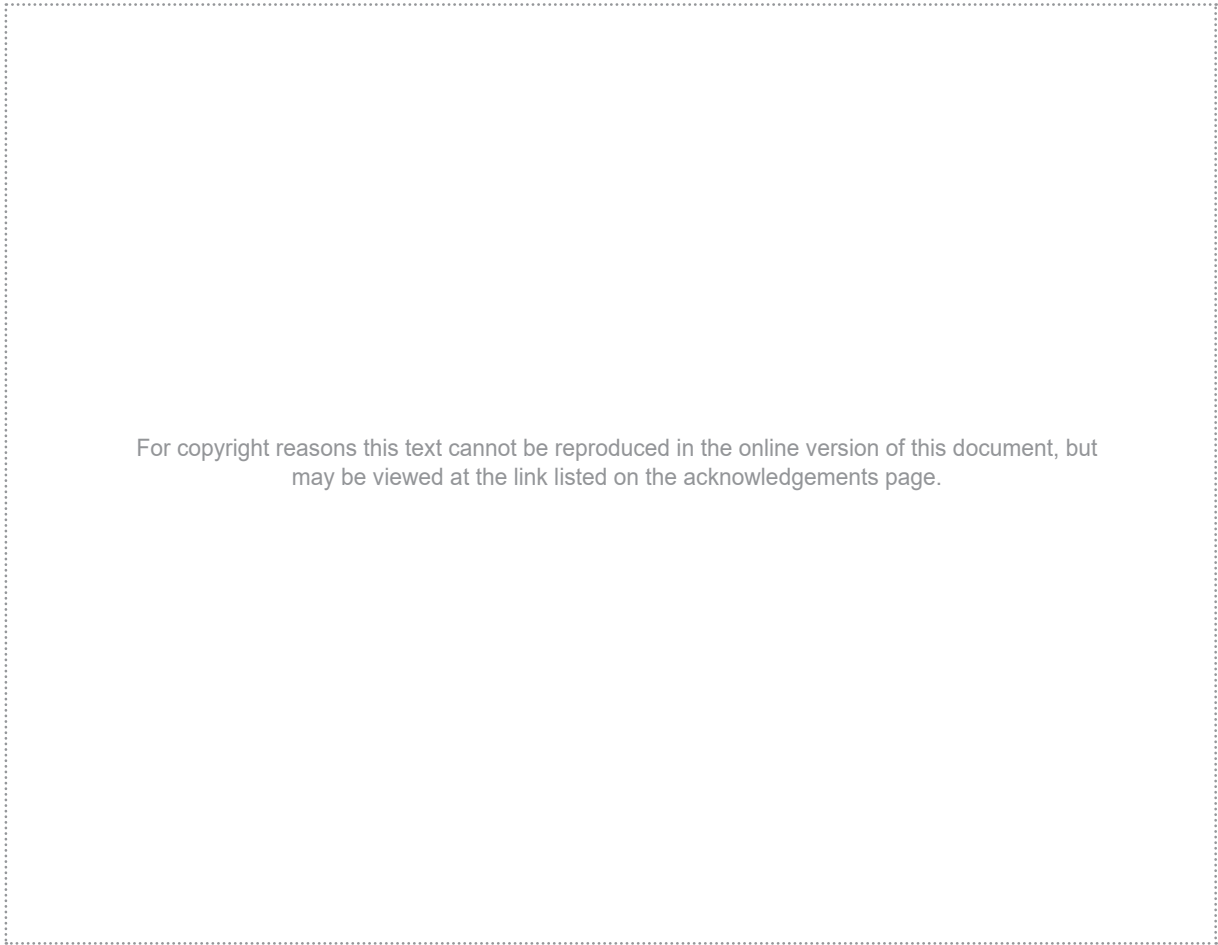
Suggested working time: 60 minutes.

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Text 1



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## Text 2

*This is an extract from the short story 'Nullius' by Western Australian writer Amanda Curtin, published in The Griffith Review in 2015.*

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The girl is supposed to be keeping an eye on her younger brother, but in truth she takes every chance to lose him. Losing him is easy: a goanna and a stick are all it takes. She is far ahead of him on this hot spring day.

Sun stipples through the canopy above her hatless head. She trails a whip of wattle, picking her way over fallen boughs and threading through slimy reeds. Bare feet squelching. Scum ripples the surface of the creek in greens and greys. It's not deep, she knows that, but still she wonders: how shallow is too shallow to drown? The thought makes her stop for one guilty moment, and then she moves on again, shaking her head. He's not that young, not that stupid.

The creek is full of gilgies<sup>1</sup>, and you can sweet-talk them into your scoop net with a bit of gristle or bacon rind tied to a string. Her gran loves gilgies. She boils them up in a big pot, then pulls off the heads, splits the tails, squealing as the hot shells nip at her fingertips. Pop sniffs at that – he can't be bothered with shelling, but he'll smash the claws with a hammer and suck out the meat.

She hasn't brought the net and bucket today.

Before long she'll be reaching the strands of rusty wire that mark the boundary between her grandparents' farm and the next property, which used to be a dairy farm owned by Uncle Jack but now has a brown tennis court cut into the old pear orchard. The new owners are never there. She could slip over the wires; she's done it before. Or she could turn back, check on her brother – that's what she should do. Instead, she shuts her eyes, tips her face to the sky and twirls and twirls until everything she's been thinking breaks apart and her head is full of air and bits of words. Whichever direction she's facing when she stops, that's where she'll walk.

<sup>1</sup> gilgies – small, freshwater crayfish







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**Text 3**

*This is an extract from an open letter by Ron Curry, Chief Executive Officer of the Interactive Games and Entertainment Association, to Senator Mitch Fifield, Minister for Communications and the Arts. It was published on an industry website in May 2017.*

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In your keynote speech to the Australian content conversation conference, you spoke about audiences turning away from traditional, linear content models, and children growing up with Australian content. Why is it then that games don't seem to earn the credibility that film and TV receives? We know that 68 per cent of Australians play video games. Ninety-eight per cent of homes with children under the age of 18 have computer games.

We don't want to take away from the screen industry. Rather, we've got a lot of value to bring, but we need to be at the table.

The Australian video game development industry has huge potential as a weightless and clean export. It's an intensively creative industry but also highly innovative and technical, and usually at the cutting edge of technology.

In addition, games have the capacity to solve high value problems. Australia has the potential to take an international lead in the emerging industry of serious games – games intended for non-entertainment purposes. These are games that are used to assist in dementia care, games that enable stroke patients to engage in rehabilitation exercises, games designed to promote road safety or deliver positive mental health outcomes for our youth. New technologies, such as virtual and augmented reality, will only increase the potential applications for serious games.

Video games can also be harnessed for learning, particularly when it comes to getting Australian youth interested in STEM<sup>1</sup> fields. Just look at the success of coding clubs, where children use and develop these skills in learning how to create their own games.

Across other departments, the government has a proven model for assisting sectors like ours. For example, it has identified six industry sectors 'of competitive strength and strategic priority' and has invested in building Australian companies' expertise in these areas through the Department of Industry, Innovation and Science's industry growth centres. Take cyber security. This is one area in which the government believes Australia can be a global industry leader. To that end, it set up the Australian Cyber Security Growth Network, which has now been operational for 12 months and has been getting real traction. Just last month, the government launched the Cyber Security Sector Competitiveness Plan, which provides a roadmap to strengthen Australia's cyber capabilities.

Each of the six industry sectors has a champion in government. Cyber has two – the Minister for Industry, Innovation and Science, Arthur Sinodinos, and the Minister Assisting the Prime Minister for Cyber Security, Dan Tehan. We don't have a champion. In fact, we're not even on the radar. We know that Australians love high quality, locally-produced content, and are consuming it in more ways than ever before. We know that Australia has a strong appetite for innovation and developing new sectors. To that end, supporting the Australian video games industry should be a no brainer.

We'd like to stay and play, but we've got serious business to do.

<sup>1</sup> STEM – Science, Technology, Engineering and Mathematics





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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.

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**Question 4****(40 marks)**

Compare **two** texts of the same genre to consider how audience expectations of that genre may change over time.

**Question 5****(40 marks)**

Discuss how your awareness of the omissions and/or marginalisations within a text shaped your response to its perspective(s).

**Question 6****(40 marks)**

With reference to at least **one** text, discuss the stylistic choices made by a creator in constructing a text within a particular genre.

**Question 7****(40 marks)**

Explore how voice within at least **one** text reflects the values and attitudes of a particular context.

**Question 8****(40 marks)**

Discuss how you developed a more considered interpretation of a text by reflecting on at least **one** different reading of it.

**Question 9****(40 marks)**

Compare how **two** texts created in different modes use language features to invite empathy for a particular individual or group.

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End of Section Two

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**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)**

'Words mean more than what is set down on paper. It takes the human voice to infuse them with deeper meaning.'

In a form of your choice, explore the ideas within the quote above.

**Question 11****(30 marks)**

Compose the beginnings of **two** persuasive texts, where the second adapts the first for a different audience.

**Question 12****(30 marks)**

Create a text within a particular genre that explores an idea represented in this image.



See next page

**Question 13****(30 marks)**

Craft an imaginative text which concludes with the following line:

‘Some say bossy, I say benevolent overlord.’

**Question 14****(30 marks)**

‘One’s destination is never a place but rather a new way of looking at things.’

Using this idea as a central theme, construct an interpretive text that reflects on a travel experience.

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**End of questions**











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## ACKNOWLEDGEMENTS

- Text 1** Image adapted from: Davis, G. (n.d.). [Bodyboarding on the Gold Coast GoPro photograph]. Retrieved April, 2019, from <https://mymodernmet.com/crazy-perspective-photos-gopro>
- Text 2** Extract from: Curtin, A. (2015). Nullius. *Griffith Review* 47. Griffith University. Retrieved April, 2019, from <https://griffithreview.com/articles/nullius/>
- Text 3** Extract from: Curry, R. (2017, May 23). *Open letter to Senator the Hon Mitch Fifield*. Retrieved April, 2019, from <https://igea.net/2017/05/open-letter-to-senator-the-hon-mitch-fifield/>
- Question 10** Quote from: Angelou, M. (2010). *I know why the caged bird sings* [ebook]. Hachette Digital: London, Ch 15.
- Question 12** Image from: Pexels. (2015). *Home office computer desk display* [Photograph]. Retrieved April, 2019, from <https://pixabay.com/photos/home-office-computer-desk-display-1867761/>
- Question 14** Quote from: Miller, H. (1957). *Big Sur and the Oranges of Hieronymus Bosch*. New Directions Publishing Corporation: New York.

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