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

Western Australian Certificate of Education
ATAR course examination, 2016

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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Web version of 2016/59543

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 Certificate of Education ATAR course examinations are detailed in the *Year 12 Information Handbook 2016*. 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. If you fail to comply you will be penalised.

4. Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space 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.

Text 1

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Question 1 **(10 marks)**

Explain how the use of setting shapes the construction of **one** of the characters in this passage.

This page has been left blank intentionally

Text 2

This is an edited passage from the 2010 essay *Tears of the Sun* by Kathy Marks.

As you fly out of Perth, heading east, the wheat and sheep country cushioning the world's most isolated capital city quickly recedes. The already sparse signs of settlement diminish, and soft yellows and greens give way to the harsh rust-reds of the continent's interior. But this is not the mostly flat, mostly featureless landscape characteristic of much of central Australia – not nowadays, anyway. This is a landscape pockmarked with man-made hills, and gigantic holes gouged out of the earth. This is gold country.

Of all those holes, none other compares with the Super Pit, one of the biggest craters ever dug by man – so vast that it can be seen from space, and is even reputed to influence the weather in Kalgoorlie, the hard-bitten town crouched on its rim.

A few decades ago, Kalgoorlie was peppered with towering headframes over mine shafts, and the town consisted of separate neighbourhoods, each one centred on a mine. Over time they were all consolidated into what became Kalgoorlie-Boulder – except for one, Williamstown. A bleak, sunbaked spot, Williamstown is Kalgoorlie's other forgotten community – it does appear on the map, and is even pointed out as a curiosity to visitors on bus tours.

Callers to Kalgoorlie Consolidated Gold Mines' (KCGM) 'Public Interaction Line' are greeted by a recorded message advising them to 'please press 2 ... for today's blasting times'. In Williamstown, Keren Calder points to widening cracks in her living-room wall. 'When there's a big blast, the whole house shakes and it feels like the floor's going to cave in,' she says. 'All the pictures are at an angle, and I've had ornaments fall off the shelf and smash. Visitors get a hell of a fright. The dust is diabolical, too – if I don't sweep my floor every day, it's like someone has emptied a vacuum cleaner over it.' Cheri Raven hears drilling beneath her feet when she takes a shower. 'Sometimes it sounds so close you think a miner's going to pop up the plughole.' Like her neighbours, Raven is certain that KCGM – which has already bought and bulldozed houses in the suburb – would like Williamstown to fade into history. 'But I'm not moving; it doesn't matter how much money they offer me,' she vows. 'My grandparents lived here; my husband and I were both raised here; I've got history here.'

Tony Cooke, an adjunct professor at the John Curtin Institute for Public Policy in Perth, was commissioned by the Western Australian Government to report in 2004 on the gold industry's impact on Kalgoorlie. He says that valuable ore bodies lie beneath residential streets, and he predicts some households in Boulder will have to move as mining activity creeps closer. (KCGM denies it.) Cooke also maintains that the area is unstable because of decades of shaft mining: one person 'lost their washing and Hills Hoist clothes line into a hole that just opened up in the back garden', he says, and even cars have been gobbled up. Seismologists, meanwhile, blame mining activity for some of the tremors that periodically shake Kalgoorlie. 'It feels like the Super Pit is swallowing up the town,' says Steve Kean, a Williamstown resident.

Others, in Kalgoorlie and beyond, remain dazzled by gold and its seemingly limitless potential. Tyler Mahoney, Ted and Lecky's fourteen-year-old daughter, found a sliver lying in a puddle in Hannan Street recently, a few hundred metres from the site of Paddy Hannan's gold find. In 1995, near Coolgardie, in ground that had been intensively worked for more than a century, the second-largest gold nugget in existence – the Normandy Nugget, weighing more than eight hundred ounces – was discovered. The mine at Gwalia, already reborn once in the 1980s, reopened in 2008, and historic mining towns such as Bendigo and Charters Towers are once again producing gold. Boom and bust, winners and losers, elation and heartbreak: Australia's love-hate relationship with the mining industry shows no sign of waning.

Question 2 **(10 marks)**

Explain how an attitude towards mining is expressed through the use of a specific textual feature.

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Text 3

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https://comicstore.marvel.com/Once-Upon-A-Time-Shadow-Of-The-Queen/digital-comic/31546

Question 3 **(10 marks)**

Explain the visual element that has the greatest effect on your interpretation of this image.

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.

In the form of an **essay**, 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)**

Compare the effectiveness of the endings of **two** texts to position their audience to respond strongly to their themes or ideas.

Question 5 **(40 marks)**

Reflect on how at least **one** text works to challenge or endorse a controversial perspective.

Question 6 **(40 marks)**

Explore how the patterns of language or structure are used to represent a complex idea in at least **one** text.

Question 7 **(40 marks)**

Account for the differences in the way **two** texts use generic conventions by considering their contexts.

Question 8 **(40 marks)**

Compare how **two** texts use voice to encourage you to empathise with others outside of your own context.

Question 9 **(40 marks)**

Explain how at least **one** text has transformed or adapted genre to alter an audience's attitude towards an issue or concept.

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)**

Use the statement below to compose the openings of **two** different narrative passages, each employing the features of a specific genre.

> I'd never laughed so hard in my life as I had in the previous few days. Or allowed myself to be quite so recklessly happy. It had been an unplanned, unexpected bubble of paradise. One we didn't want to end. Ever.

Question 11 **(30 marks)**

Respond to the image below by creating a text that employs stylistic features to challenge or surprise an audience.

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Question 12 **(30 marks)**

‘What the mind doesn’t understand, it worships or fears.’

Write a persuasive text in response to this statement that works to convince a particular audience.

Question 13 **(30 marks)**

In a form of your choice, create a distinctive voice to communicate an unexpected perspective with reference to the image below.

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Question 14 **(30 marks)**

‘Lost in the solitude of his immense power, he began to lose direction.’

Compose an interpretive text that uses this quote at a key point in its structure.

End of questions

Question number: _____

Additional working space

Question number: _____

Additional working space

Question number: _____

Additional working space

Question number: _____

ACKNOWLEDGEMENTS

Text 1 Turner Hospital, J. (2015). You gave me hyacinths. In *Collected stories* (pp. 15–16). Brisbane: UQP.

Text 2 Adapted from: Marks, K. (2010, May). Tears of the sun. *Griffith Review*, *28*. Retrieved July, 2016, from https://griffithreview.com/editions/still-the-lucky-country/

Text 3 Image: Malavia, N. (2013). Once upon a time: Shadow of the queen [Front cover]. Retrieved July, 2016, from https://comicstore.marvel.com/Once-Upon-A-Time-Shadow-Of-The-Queen/digital-comic/31546

Question 10 Statement: Patterson, J., & Ledwidge, M. (2015). *Alert*. New York: Little, Brown and Company. Retrieved April, 2016, from www.jamespatterson.com/books_michaelBennettEight.php?michaelBennettEightPt=3#excerpts

Question 11 Image: Turok, A. (1991). Solar eclipse, Chiapas [Photograph]. In Blue Sky. (1998). *Antonio Turok*. Retrieved April, 2016, from www.blueskygallery.org/exhibition/antonio-turok/#1

Question 12 Quote: Walker, A. (2007). *The color purple* (Foreword: Tsunamis and hurricanes) (25th anniversary ed.). London: Weidenfeld & Nicolson.

Question 13 Image: Schneider, B. (Prod.), Schneider, H. (Prod.), & Malick, T. (Dir.). (1978).*Days of heaven* [Still image]. Retrieved April, 2016, from www.stillstile.com/page/10/

Question 14 Quote: Marquez, G. G. (1967). *One hundred years of solitude*. New York: Harper Collins, p. 166.

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