

ENGLISH TEACHERS ASSOCIATION
Year 12 English ATAR Course Examination, Semester Two 2020

Question Paper

ENGLISH

English ATAR (Year Twelve)

Time allowed for this paper (or as determined by the school)

Reading time before commencing work: Ten minutes

Working time for paper: Three hours

Materials required/recommended for this paper

To be provided by the supervisor

This Question Paper

Standard Answer Book

To be provided by the candidate

Standard items: pens, pencils, eraser or correction fluid/tape, ruler, highlighter

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 notes or other items of a non-personal nature in the examination room. 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 exam
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 Western Australian external examinations are detailed in the *Year 12 Information Handbook*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers to each section in the Standard Answer Book or on paper supplied by your school or college.
3. You must be careful to confine your responses to the specific questions asked and to follow any instructions that are specific to a particular question.
4. You must not use texts from Section One to answer questions from Section Two.

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

In this section there are **three (3)** texts and **three (3)** 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

Question 1**(10 marks)**

Discuss how the composition of **Text 1** promotes a particular idea.

Question 2**(10 marks)**

Explore the ways language features construct the fish in **Text 2**.

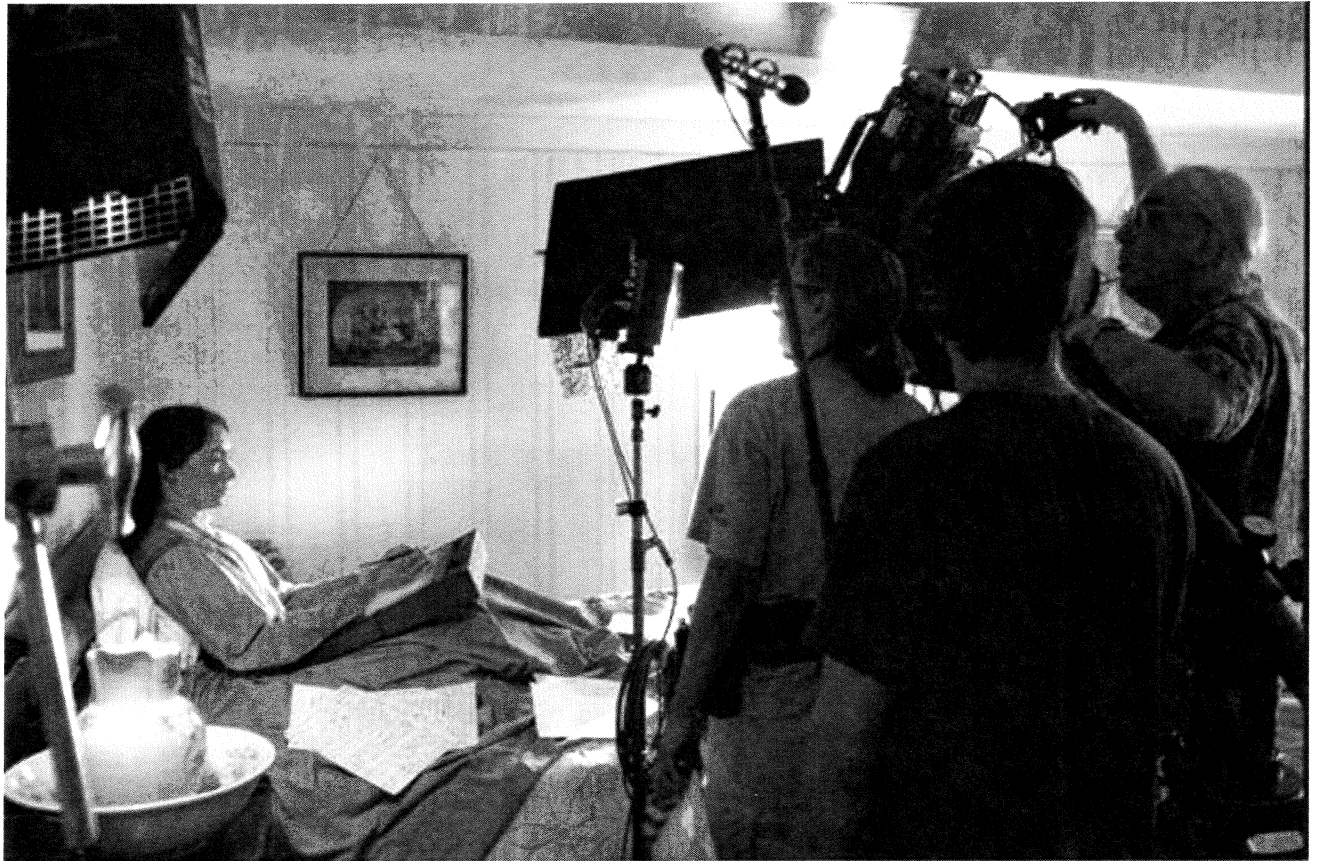
Question 3**(10 marks)**

Compare the ways **Text 2** and **Text 3** represent the relationship between humans and nature.

See next page for Text 1

Text 1

This text is a black and white production still from “Louisa May Alcott: The Woman Behind Little Women” taken on the set of the 2019 film Little Women, which is an adaptation of the 1868 novel.



See next page for Text 2

Text 2

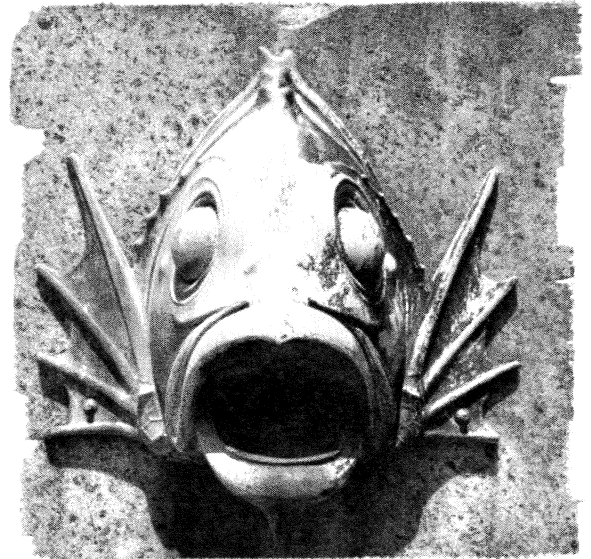
Text 2 is the opening of a non-fiction narrative by American writer, Nicole Walker, published in 2005 in an online magazine.

Fish

1.

The fish jumped a ladder built of electricity and concrete. Swimming up the Columbia is a lesson in progress. Even before the dam, the waterfalls would have battered her forefathers. The rocks would have packed a wallop, broken the skin, bruised the flesh. Now the flesh starts bruised, already whaled on by 40-pounds-per-inch spray kept narrow and forceful by the steel holes boring through 200 feet of cement. The water directs her toward the spillway. She directs her body against the current.

All the roe she had to hoe.



Eggs were flying out of her tubes like baseballs out of a firing range. Follicular. Funicular. She looked at the cables of fire streaming above her. Follicles polishing those little apples.

Apple of her eye. Her silver skin turning apple-skin—ripening. Dying.

Water polishing the concrete to a smooth, slippery, no holds, no nook, no rub step.

She flipped her body up the next.

Ten more flights to go.

Share a step with another salmon.

She had swum by him a while ago.

Now he swims in circles.

She has to jump over him as well as the stair.

Head over fin.

See next page for Text 3

Text 3

This text is an extract from The People in the Trees, a novel by Hanya Yanagihara published in 2013.

About a mile behind the house ran a curvy creek, too small and slow and behaviourally inconsistent to warrant a proper name. Every March and April, after the winter thaw, it would surpass its limitations and become a proper river, swollen and aggressive with gallons of melted snow and spring rain. During those months, the creek's very nature changed. It became merciless and purposeful, and seized from its outgrown banks tiny, starry bloodroot blossoms and wild thyme by their roots and whisked them downstream, where they were abandoned in the thicket of a dam someone unknown had built long ago. Minnows, the creek's year-round inhabitants, fought upstream and drowned. For that one season, the creek had a voice: an outraged roar of rushing water, of power, and that narrow tributary, normally so placid and characterless, became during those months something frightening and unpredictable, and we were warned to keep away.

But in the heat of the summer months, the creek—which didn't originate at our property but rather at the Muellers', who lived about five miles to the east—dried once again to a meek trickle, timorously creeping its way past our farm. The air above it would be noisy with clouds of buzzing mosquitoes and dragonflies, and leeches would such along its soft silty bottom. We used to go fishing there, and swimming, and afterward would climb back up the low hill to our house, scratching at the mosquito welts on our arms and legs until they became furry with old skin and new blood.

My father never ventured down to the creek, but my mother used to like to sit on the grass and watch the water lick over her ankles.

End of Section One

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

In this section there are **six (6)** questions. Answer **one (1)** 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)**

Texts can be interpreted in more than one way depending on what the reader focuses on or their context. Explore at least two different ways **a text** you have studied could be read.

Question 5**(40 marks)**

Explore how **at least one text** you have studied provides you with a particular perspective on a social context that is different to your own.

Question 6**(40 marks)**

Compare the ways in which narrative point of view or voice works to communicate ideas in **at least two texts** you have studied.

Question 7**(40 marks)**

Examine how omissions, marginalisations and/or inclusions work to reinforce or challenge typical representations of a group in **at least one text** you have studied.

Question 8**(40 marks)**

Compare the ways **two texts** from the same genre have been constructed to invite different emotional and/or intellectual responses from an audience.

Question 9**(40 marks)**

Analyse the way language features position you to accept or reject specific attitudes and values in **at least one text** you have studied.

End of Section Two

Section Three: Composing

(30 Marks)

In this section there are **five (5)** questions. Answer **one (1)** question.

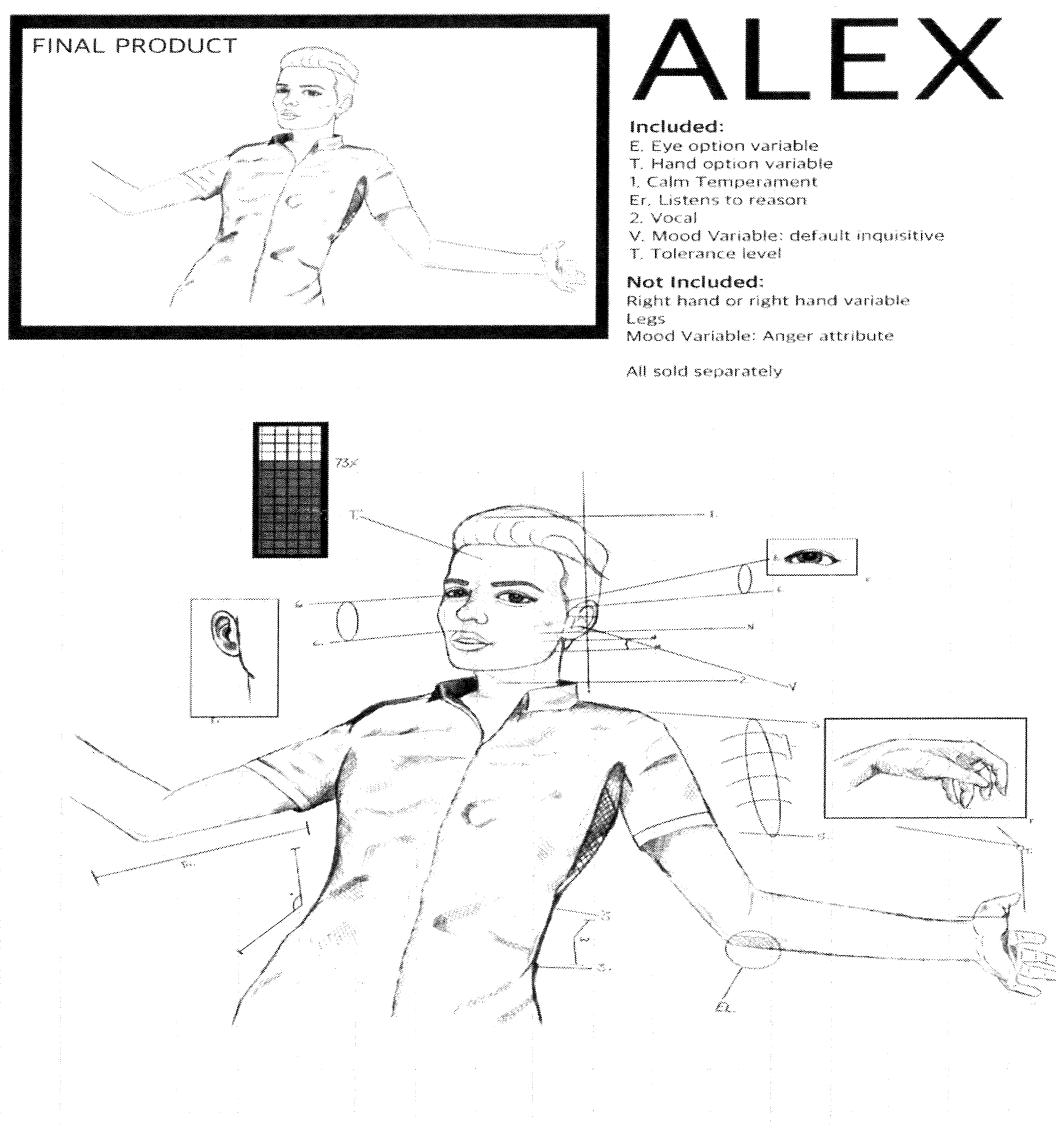
You are required to demonstrate writing skills by choosing a form of writing appropriate to a specific audience, context and purpose.

Suggested working time: 60 minutes

Question 10

(30 marks)

Compose a written text to accompany this image that is aimed at a young adult audience.



Section 3 continued on next page

Question 11**(30 marks)**

Craft a narrative featuring dialogue between two people which reveals their different perspectives.

Question 12**(30 marks)**

Create an interpretive text that explores the way a particular experience influenced your attitudes or behaviour.

Question 13**(30 marks)**

Create a text that uses genre in an unexpected or humorous way to engage the audience.

Question 14**(30 marks)**

Compose a persuasive text designed to encourage a particular online audience to empathise with a group outside of their own context.

End of Examination

ACKNOWLEDGEMENTS**SECTION ONE****Text 1**

Liane, B. (n.d.). *Production Still from Louisa May Alcott: The Woman Behind Little Women* [Photograph]. <https://www.lianebrandon.com/Production-stills-Louisa-May/i-3Dh57Bq/A>. (Copyright Brandon Liane).

Text 2

Walker, N. (2005). Fish. *Brevity*, (19). <https://brevitymag.com/nonfiction/fish/>

Text 3

Yanagihara, H. (2013). *The People in the Trees*. Pan MacMillan.

SECTION THREE**Question 10**

Donovan, J. (2020). *Image by WA Artist for the ETAWA Semester 2 Examination Paper* [Digital artwork].

