

*South West English Teachers'
Association Inc.*



English ATAR Examination, Semester Two, 2019

Question/Answer booklet

**YEAR 12
ATAR ENGLISH**

Place your student identification label in this box.

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

Materials required/recommended for this paper

To be provided by the supervisor

This Question/Answer booklet

Number of additional
answer booklets used
(if applicable)

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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
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 2019*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers in the 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.

Question 1**(10 Marks)**

Analyse how language features are utilised in **Text 1** to convey an idea.

Question 2**(10 Marks)**

Discuss how stylistic features in **Text 2** work to portray ideas about modern life.

Question 3**(10 Marks)**

Compare how **Text 2** and **Text 3** use textual features to reveal a perspective about work.

Text 1

This passage is an excerpt from Australian author Amanda Curtin's 2018 biography of Kathleen O'Connor, the daughter of C.Y. O'Connor, best known for his work as an engineer in Western Australia responsible for the construction of Fremantle Harbour and the Goldfields Water Supply Scheme in the late 1800s.

It's 30 September 2015, it's a full moon, it's a cottage in rural County Leitrim. Air snakes across the floor in thin blue tubing from an oxygen pump in another room, *hiss-thump, hiss-thump*. Windsquall, her breath, a broken bellows.

I touch her hand, her sister's arm, and slip out of the room for a few moments. I lean against the stairs. Down the hall, through the open door of the studio, moonlight catches on the glass of framed horses stacked against walls. And in the corner, the great glorious creation that is the last – the falling horse, a story sculpted in twisted wire. Life is conjured in the space between each strand. It is always the space that matters, the absence that holds form, that speaks of sinew, bone, muscle, courage. The story is not, I think, told in the act of falling but in promise of the minutes beyond that when the horse will get up, find its shaky feet, show us that we are all frail, we all fall, it is in the rise that we find our redemption.

I glance at the oxygen pump doing its wretched work, relentless, detached, useless, *failing*. Rhythm for the soundscape of a room loud with the labour of that most basic, unremarkable function.

Breathe, Debi, breathe. But the blooming in her lungs is losing off, shutting down.

I have come to say goodbye.

In the earliest hours of the new day, the *hiss-thump* of the oxygen pump has stopped. The room is still, soundless, a silence louder than a bandsaw.

Question 1

(10 Marks)

Analyse how language features are utilised in **Text 1** to convey a sense of grief.

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See next page

[illegible]

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Text 2

This is an excerpt from American author Daniel Orozco's 2011 debut short story collection Orientation and Other Stories.

Orientation

Those are the offices and these are the cubicles. That's my cubicle there, and this is your cubicle. This is your phone. Never answer your phone. Let the Voicemail System answer it. This is your Voicemail System Manual. There are no personal phone calls allowed. We do, however, allow for emergencies. If you must make an emergency phone call, ask your supervisor first. If you can't find your supervisor, ask Phillip Spiers, who sits over there. He'll check with Clarissa Nicks, who sits over there. If you make an emergency phone call without asking, you may be let go. These are your in- and out-boxes. All the forms in your inbox must be logged in by the date shown in the upper- left- hand corner, initialled by you in the upper- right-hand corner, and distributed to the Processing Analyst whose name is numerically coded in the lower-left-hand corner. The lower-right-hand corner is left blank. Here's your Processing Analyst Numerical Code Index. And here's your Forms Processing Procedures Manual.

You must pace your work. What do I mean? I'm glad you asked that. We pace our work according to the eight-hour workday. If you have twelve hours of work in your in-box, for example, you must compress that work into the eight-hour day. If you have one hour of work in your in-box, you must expand that work to fill the eight- hour day. That was a good question. Feel free to ask questions. Ask too many questions, however, and you may be let go.

That is our receptionist. She is a temp. We go through receptionists here. They quit with alarming frequency. Be polite and civil to the temps. Learn their names, and invite them to lunch occasionally. But don't get close to them, as it only makes it more difficult when they leave. And they always leave. You can be sure of that.

Question 2

(10 Marks)

Discuss how stylistic features in **Text 2** work to portray ideas about modern life.

[illegible]

See next page

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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See next page

Text 3

This is a black and white photograph entitled 'Hard Work in Hong Kong' by photographer Fan Ho. Born in 1931, Fan Ho was a legendary photographer, best known for capturing the beauty and spirit of old Hong Kong in his black and white photos.



Question 3

(10 Marks)

Compare how **Text 2** and **Text 3** use textual features to reveal a perspective about work.

[illegible]

See next page

[illegible]

End of Section One

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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)**

Evaluate how the exposition of at least **one** text that you have studied constructs a controversial representation of an individual or social group.

Question 5**(40 Marks)**

Explore the function of language patterns and/or structure in provoking a particular audience response in at least **one** text.

Question 6**(40 Marks)**

Identify the ways at least **one** text uses generic conventions to enhance ideas circulating within a particular society.

Question 7**(40 Marks)**

Examine how you have been able to interpret **one** text in at least two different ways.

Question 8**(40 Marks)**

Compare how **two** texts of different modes use textual features to represent a similar time and/or place.

Question 9**(40 Marks)**

Compare how narrative voice is effective in having an impact on an audience in **two** texts you have studied.

[illegible]

[illegible]

[illegible]

[illegible]

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)**

Using the image below as a stimulus, write a persuasive or interpretive text that focuses on a controversial idea.

**Question 11****(30 Marks)**

In a form of your choice, create a text that uses structural devices to reveal an unexpected truth about a character or persona.

Question 12**(30 Marks)**

"It's funny, but you never really think much about breathing. Until it's all you ever think about." — Tim Winton

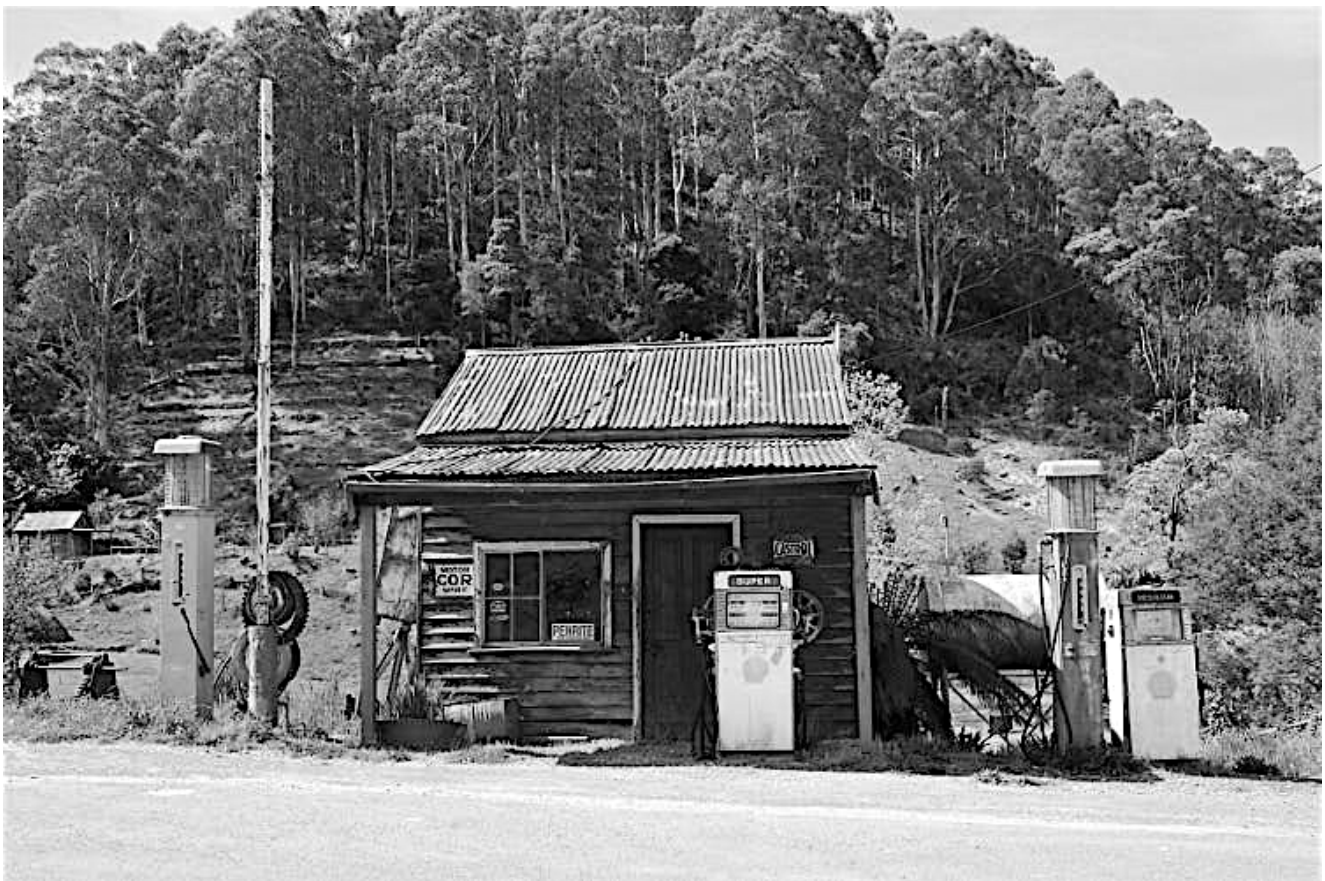
Compose an imaginative text, incorporating the statement above at a critical point, to generate empathy.

Question 13**(30 Marks)**

Craft the opening of **two** interpretive or persuasive texts that present different perspectives on an issue affecting contemporary society.

Question 14**(30 Marks)**

Create an imaginative text, set in the environment pictured below, which conveys distinctive Australian values or attitudes.



End of questions

Question number: _____

[illegible]

See next page

[illegible]

[illegible]

[illegible]

[illegible]

Additional working space

Question number: _____

[illegible]

See next page

Question number: _____

[illegible]

See next page

Question number: _____

[illegible]

See next page

ACKNOWLEDGEMENTS

Text 1

Curtin, A. (2018). *Kathleen O'Connor of Paris* (p. 224). Fremantle. Fremantle Press.

Text 2

Orozco, D. (2011). Orientation. In *Orientation and Other Stories* (p.3). New York: Faber and Faber.

Text 3

Image retrieved June, 2017, from:
<https://www.inkstonenews.com/arts/photographer-fan-ho-captured-old-hong-kong-black-and-white/article/3000756>

Question 10

McGrath, C. (2018). *The Disappearance of Jamal Khashoggi*.
Retrieved April, 2019, from
<https://www.worldpressphoto.org/collection/photo/2019/37618/1/Chris-McGrath>

Question 12

Winton, T. (2008). *Breath*. Sydney: Hamish Hamilton Australia.

Question 14

'Mattinbgn'. (2012). *Petrol station at Woods Point, Victoria*. Retrieved April, 2019, from
<https://www.flickr.com/photos/52846207@N04/8653805687>