



**ENGLISH TEACHERS ASSOCIATION
Year 12 English ATAR Course Examination, 2021**

Question Paper

ENGLISH

Semester Two (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 booklet

To be provided by the candidate

Standard items: pens, pencils, eraser or correction tape/fluid, 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 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 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 booklet or 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 the ways **Text 1** constructs contrasting ideas about Darwin.

Question 2**(10 marks)**

Explain how the writer's narrative voice shapes your interpretation of **Text 2**.

Question 3**(10 marks)**

Examine how written and visual elements represent female surfers in **Text 3**.

See next page for Text 1

Text 1

The following is an extract from the short story 'Frog Song' by Magdalena McGuire. It was published in Overland Magazine in 2020, and is set in Darwin, capital city of the Northern Territory.

It shocks them to discover the sun is not a thing of beauty. The mother and the boy venture outside and though it is morning, the heat thrashes their skin. Hats are pitiful protection — little wonder the locals don't wear them.

They hurry back inside.

This house was built in the 80s and it retains its orange lino¹ kitchen and ineffectual fans. Concrete walls trap the humidity, making the mother feel as though she's wading through broth. In the years she's been away it seems the house has grown hotter. Bigger, too.

Her own mother — the boy's *babcia*²— senses her discomfort. The *babcia* fiddles with a dial on the wall, but the fan refuses to gain traction.

She says, 'Everything in this house needs work. It's too much for one person.'

The mother says, 'Sit down, it's fine.'

~

They are like nocturnal frogs or bandicoots, their eyes unused to sunlight. In Melbourne, the days were dark, spent in a cramped living room, the whiff of damp nappies in the air. The mother and the boy soared the skies in make-believe planes and though they could have gone anywhere, he always wanted to go to Darwin. He turned it into two words: Dah Win, breathing its name to life with a touch of the toddler exotic. It was a place he knew from pictures. Internet-supplied images of crocodiles and terracotta cliffs. Sunsets of cartoonish proportions. And the orange-hued photo of herself, as a child, posing in her homemade swimsuit under a bougainvillea. The boy would point at the pictures and say, 'We go. We go.'

Now they are in Darwin, the boy is incredulous. He keeps asking, 'But when we go to Dah Win?'

'This is it,' she tells him each time, making a sweeping gesture with her hand. 'This is it,' she says, though she can hardly believe it.

See next page for Text 2

¹ Lino: An abbreviation for linoleum, a type of flooring popular in the 1980s.

² *Babcia*: Grandmother.

Text 2

The following non-fiction text is an extract from a journal titled 'Kway Chap for One, No Intestines' written by Simeon Neo and published on the Curtin University Centre for Stories website in 2020.

Tiong Bahru Market was a place that held for me memories of my previous life here. Before my family followed my aunty to Perth, we would head to Tiong Bahru Market whenever they were visiting. My parents, aunties and my uncle would scatter off after collecting our orders. My cousins and I sat at the table waiting for the food to come. Bowls of kway chap accompanied by plates of pig innards and duck eggs. Sticks of chicken, pork and mutton satay, and cubed ketupat with cups of frothy sugar cane juice. Occasionally, we would stay for dessert in the form of tao huey (tau fu fah in Cantonese) and ice kacang.

The hawker was now emptied of people. Most of the stores were closed. My friend explained that it might be because of COVID, or maybe it's still too early. But most stores opened at night time anyway. Perhaps Singapore had changed more than I thought. The old couple that owned the kway chap store prepared the order. The man went off to boil the noodles while the woman chopped the meat and eggs into slices, placing them swiftly on the plate prepared in front of her. Seeing the opportunity, I lifted my camera to grab a quick shot.

“你不是本地人啊? (You're not local?)” asked the man.

The question stung. Was my accent that different? But I wasn't even speaking English! My lips parted to say “yes, I am” but I stopped myself. Can I truly call myself a local even though I no longer live here? But neither can I call myself a Perthian. So what am I?

“I used to be,” I replied in Chinese. “Before we moved to Perth.”

~

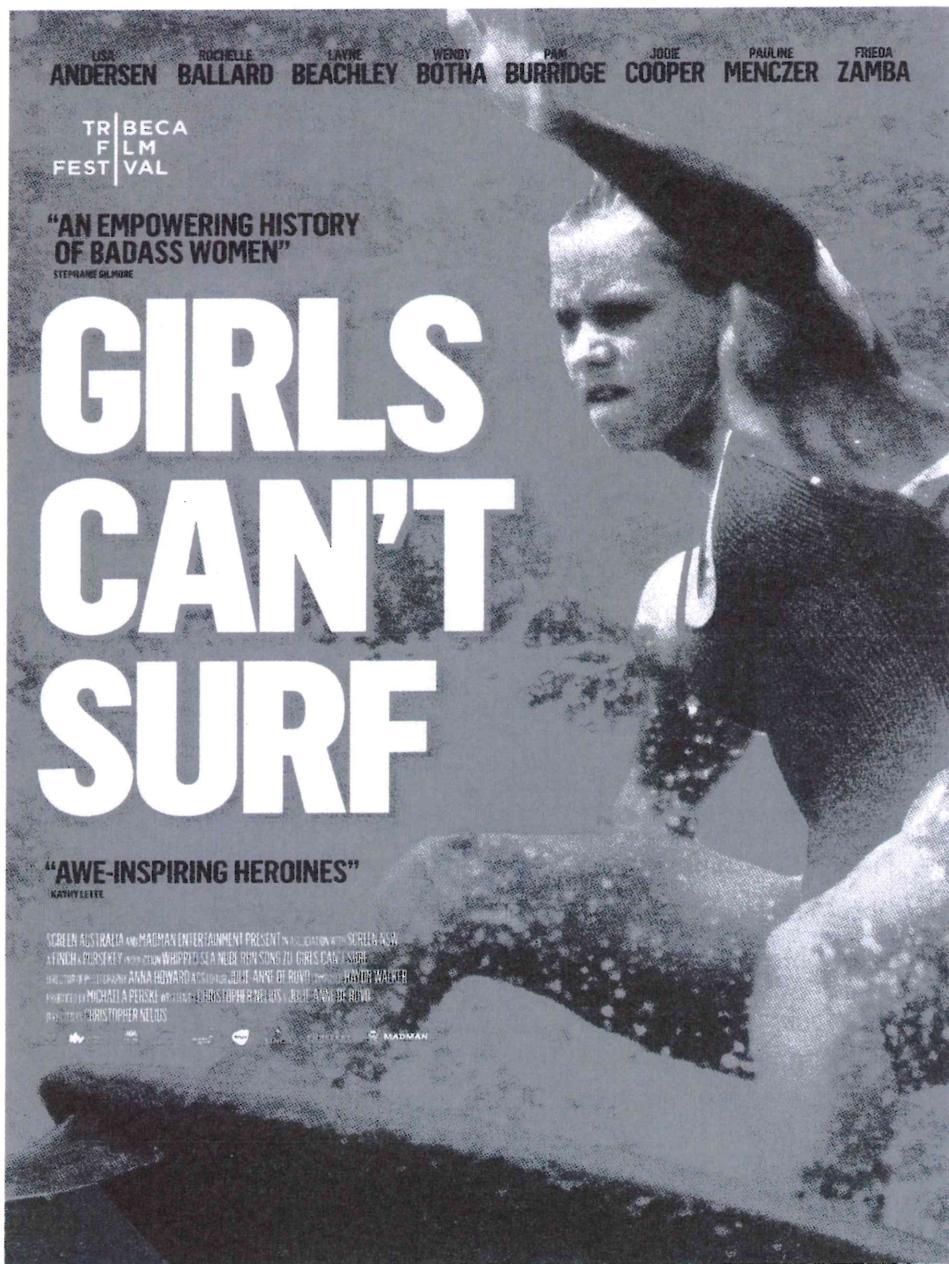
In one of my trips back, I went to our old apartment to pick up some letters that were sent to us before we officially changed our address. It was the home I had grown up in for eighteen years of my life. The only home I knew before moving to Perth. The building was no longer red-bricked and white as it was in my childhood. Nor was it mint green with pale yellow like when we left. It was now painted white with deep grey ascents. There was a new train station at the bus stop. A grey construct that housed the shiny new underground train station beneath. Where it used to be empty, now rows of bicycles lined along the sheltered pathway that led to the overhead bridge. As I took in the scene before me, a wave of emptiness swept over me. I felt the shedding of a shell, falling off my shoulders in a heap at my feet. A cacophony of conversations in Singlish buzzed around my head.

I clutched the camera in my hands and took a quick snap.

See next page for Text 3

Text 3

The following is a greyscale reproduction of a promotional poster for the 2021 documentary film Girls Can't Surf.



Text in bottom left of image:

SCREEN AUSTRALIA and MADMAN ENTERTAINMENT PRESENT in association with SCREEN NSW A FRENCH & PURSEKEY production WHIPPED SEA NUDE RUN SONG ZU GIRLS CAN'T SURF
Director of photography ANNA HOWARD ACS editor JULIE-ANNE DE RUYO composer HAYDON WALKER
Produced by MICHAELA PERSKE written by CHRISTOPHER MELIUS & JULIE-ANNE DE RUYO
Directed by CHRISTOPHER MELIUS

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)**

Explain how and why two distinctly different responses may be generated by the **same studied text**.

Question 5**(40 marks)**

Examine how the conventions of genre in **one studied text** have been used in an unexpected way to surprise an audience.

Question 6**(40 marks)**

Compare the way in which the stylistic features of **two studied texts** reflect a changing social or cultural context.

Question 7**(40 marks)**

Explore how the construction of voice in at least **one studied text** has challenged or reinforced your attitude towards a person, event or idea.

Question 8**(40 marks)**

With reference to **two studied texts**, analyse how texts from different genres have treated a similar idea.

Question 9**(40 marks)**

Explain the way in which language choices work to offer a perspective in **one studied text**.

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)**

Using a form of your choice, compose a text featuring a conversation between two people who represent different perspectives.

Question 11**(30 marks)**

'At the end of the day, it isn't where I came from. Maybe home is somewhere I'm going and never have been before.'

Using the quote above, craft an interpretive text that employs structural devices for effect.

Question 12**(30 marks)**

Inspired by the image below, craft an imaginative text where language features are used to shift the mood at a key point.

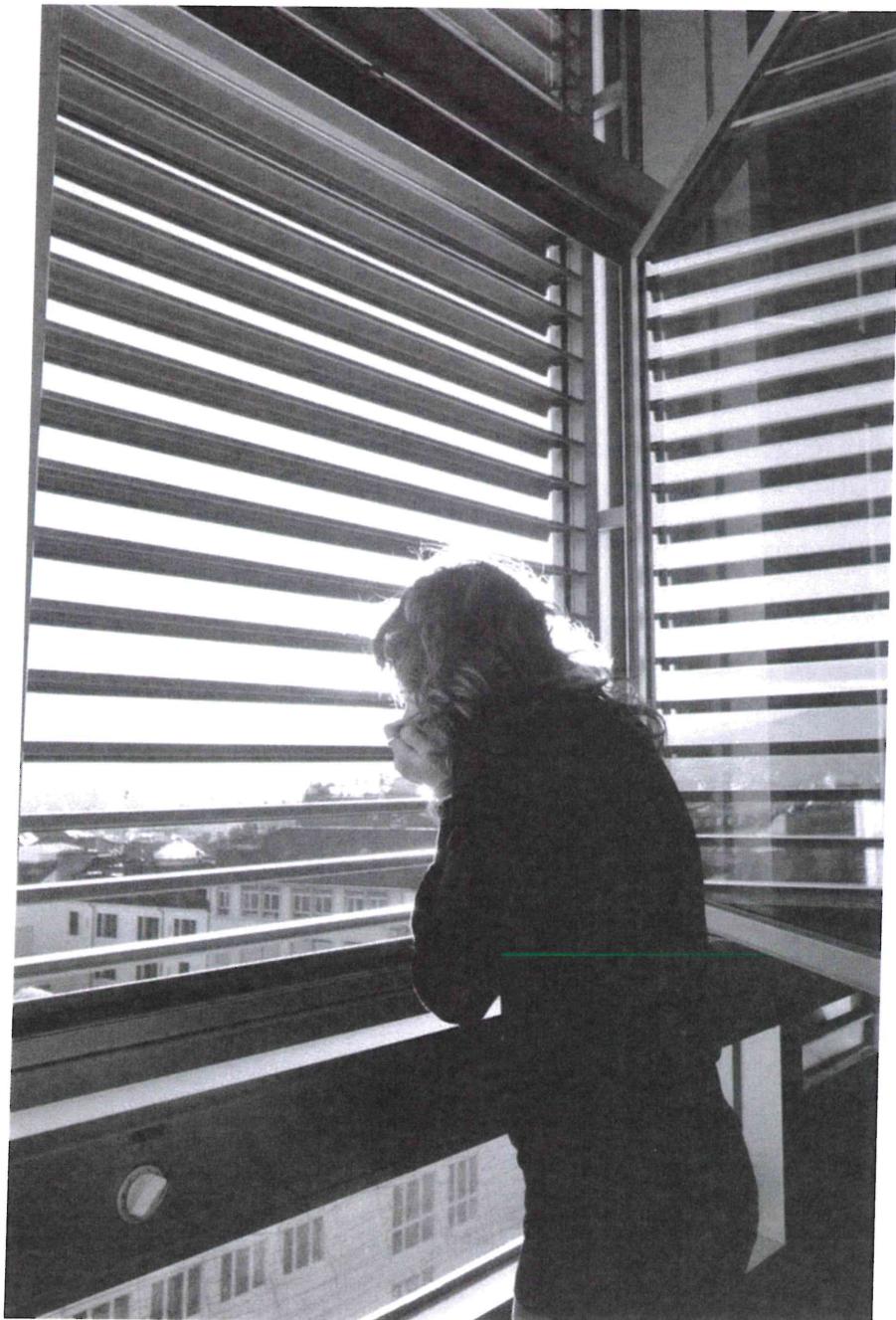


Question 13**(30 marks)**

Create a persuasive text designed to position a powerful audience to empathise with a disempowered person or group.

Question 14**(30 marks)**

Write a text to accompany the following image that is suitable for publication on an online platform of your choice.

**End of Examination**

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

McGuire, M. (2020). 'Frog Song'. *Overland Magazine* (241).

Text 2

Neo, S. (2020). 'Kway Chap for One, No Intestines'. *Centre for Stories*. Retrieved from <https://centreforstories.com/story/journal-simeon-neo/> Accessed 10/05/21.

Text 3

Girls Can't Surf. (2021). [Promotional poster]. Reproduced with permission from the publisher, *Madmen Entertainment*.

SECTION THREE**Question 11**

Shire, W. (2012). [Quote]. As cited in Rasheed, K. (2012). 'To Be Vulnerable and Fearless: An Interview with Writer Warsan Shire'. *The Well and Often Reader*. Retrieved from <http://wellandoftenpress.com/reader/to-be-vulnerable-and-fearless-an-interview-with-writer-warsan-shire/> Accessed 10/05/21.

Question 12

Vonderauvisuals. (n.d.). 'Skyscraper'. [Photograph]. Retrieved from <https://search.creativecommons.org/photos/b2702cef-7aba-42f6-96d6-3aa1eabdbd38> Accessed 10/05/21.

Question 14

Belli, J. (n.d.). 'Reflection Time'. [Photograph]. Retrieved from <https://www.flickr.com/photos/julienbelli/15187719771> Accessed 10/05/21.

